

BLACK PATTI

Sissieretta's Coda!

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"Number 7 Wheaton Street"
(see page 8)

The Closing Chapter

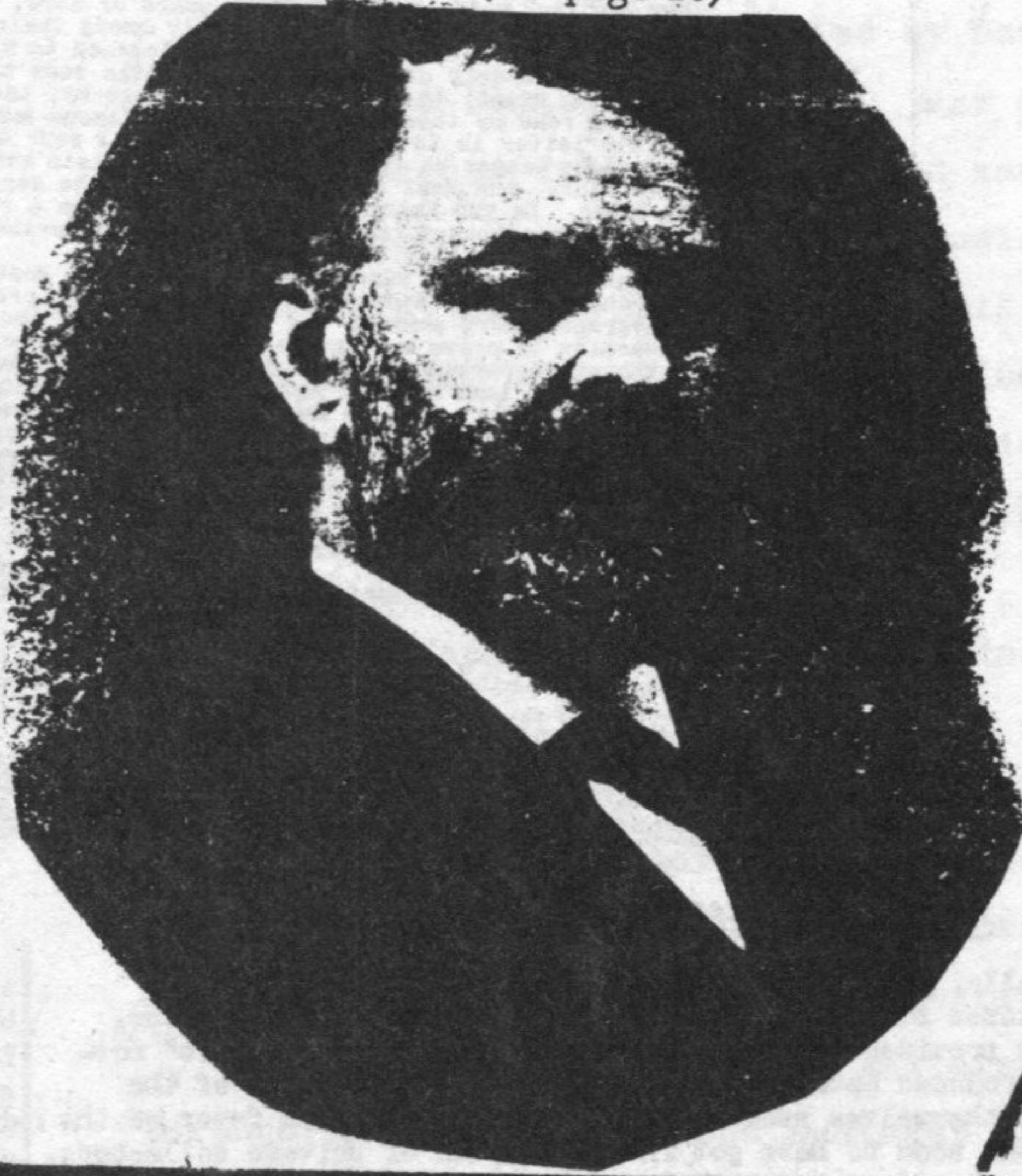


THE MAGAZINE OF RECORD STATISTICS
AND INFORMATION

ISSUE 187/188
DEC. 1981
\$1.00
seasons Greetings
record research

RAGGING the CLASSICS by JOHN SAM LEWIS

A WHISPER FROM THE PAST! (PART 2)
***** JOSEPH JOACHIM
Was he the first violinist to ever
record? !!! (see page 10)



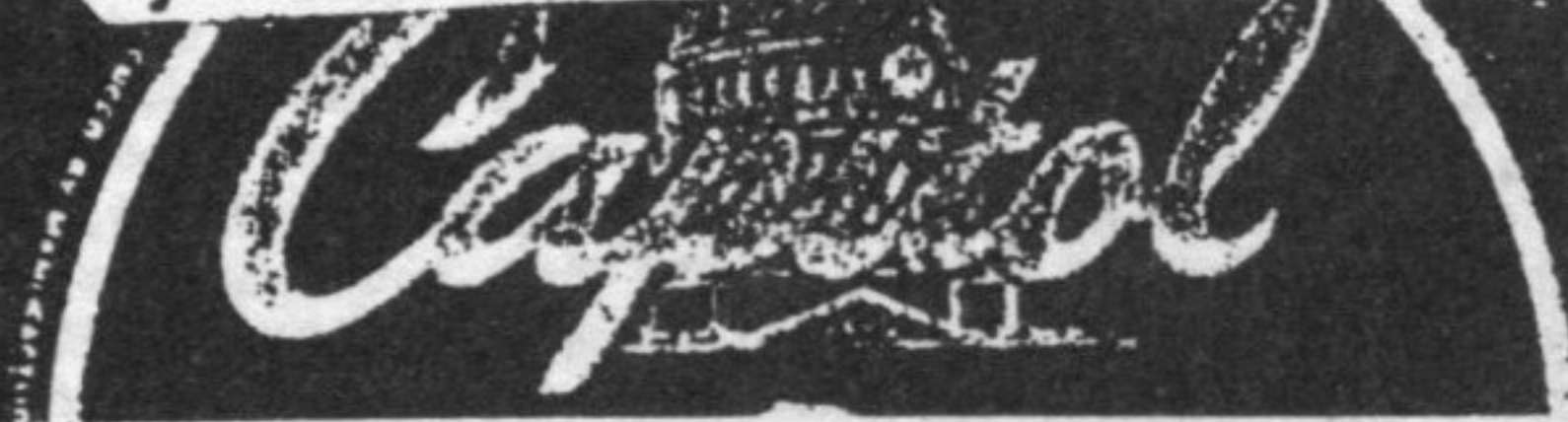
**** FOUR WORD REVIEWS!!

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CAPITOL RECORDS
The Outstanding Western Music
Juke Box Nickle Nabber

DISCOING IN
GEORGE BLACKER
Emerson
Customs!
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N. O. Night
Hawks! Rust's
Label Book again!
Straightening
out the closet
T&T String 3
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page 2)

Bill Fraser
compiler
**THE
AMERICAN
DANCE BAND
DISCOGRAPHY**
corrections
and (see page 23)
additions
VOLUME 2
ARTHUR LANGE TO
BOB ZURKE
BRIAN RUST

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and Blue"

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and
RED, HOT AND BLUE
(Cole Porter)
FAIRCHILD and CARROLL
L 203

**LIBERTY MUSIC SHOP
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based on Jack Raymond's numerical
(see page 9 PART THREE)

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Piano Duet

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and
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**NEVER HIT YOUR GRANDMA WITH
A SHOVEL and
DON'T PUT YOUR FOOT IN
MY FACE, DEAR**
(H. W. Hanemann)
TINY
and his Piano
L 197



A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA
Reminiscences of Musical Artist
CLYDE BERNHARDT
PART EIGHT as told to DAVID GRIFFITHS (see page 12)

PART SEVEN
the H³ chrono-matrix file!
Harold H. Hartel (see page 4)

DISCO-ING IN GEORGE BLACKER

DDDS AND ENDS AGAIN! - Or, I'm Gonna Straighten Out That Closet One of These Days!

I thought when I'd published a column of odds and ends in issue 183/184 of this mag, I'd caught up on all the bits and pieces cluttering my files and my mind (yes, I DO have one, appearances to the contrary notwithstanding!). It now appears that such is not necessarily the case, so here we go again.

T & T String Harmony Trio:

Several columns ago, I commented on a Perfect disc by the T & T String Harmony Trio (11233: "Stop Flirting/Isabella"), which I'd enjoyed when I got it (and still do). I thought it wasn't listed in Rust's "Jazz Records", but I have found out since then that it is there, under a different credit. Seems the sides were issued in England as by "Taylor Brothers". Live and learn — live long and learn little.

Rust's "American Record Labels Book", again!:

In a previous column, I commented more or less unfavorably on Brian Rust's "American Record Labels Book", comparing and contrasting it with Rainer Lotz's "Ragtime Era Record Labels", to use the American translation of the German title. I remarked that my motive in reviewing the Rust book was not to join a chorus of denunciations, but to comment on it vis-a-vis the Lotz book. Mike Biel, who used to be an active member of Record Research Associates (the Syndicate) before he had to become more or less a "Country Member" (if I may borrow a British term) as a result of his taking a teaching position in Morehead, Kentucky, has reviewed both books: the Rust opus in a column published in the "ARSC Journal", vol. XII, number 1-2, and the Lotz book in an as-yet-unpublished column submitted to that same publication. The latter is to appear in print later this year (1981). It is worth noting that every review of the Rust book I've seen calls attention to different shortcomings. Add 'em up and you get an impressive total of defects! Mike took issue with me as well about Lotz's book; I'd said the color work in it looked great, but Mike says he's encountered a few cases in which the colors were not true. In a few cases, the shift was extreme; in others, it was perceptible but not so obtrusive. Mike was better able to detect this than I — not because I'm color blind, but because he had samples of some of the actual records. I have a fairly large number of European records myself, but very few of those Lotz reproduced.

I must take issue with Mike concerning something he's said in both of those reviews: unless he says it for want of any other descriptive term, he seems to imply that I am directly and actively involved in a labels book project which has been going on for some time, although little progress has been made toward finding a publisher for it. This is not quite the case. My main contribution to it to date has been to loan my labels specimens to Chester Collins, who arranged to have them photographed professionally; hence the excellence of the color rendition seen on the many transparencies now in Chester's possession. To be accurate, the project should be described as Chester's, as he has done far and away the most actual work on it. He is writing the text (based on Carl Kendziora's research), he arranged for the photography, and he has been trying to hustle a publisher. Indeed, he has persisted in these efforts beyond the point at which I decided it was hopeless and recommended we drop the whole business. He continues to be optimistic, though guardedly so. If his optimism proves in the end to be justified, I'll delay the celebration long enough to shout it from this housetop — that's a promise!

Liberty Music Shop:

Since the appearance herein of an article on the "Liberty Music Shop" records and a catalog listing, I have taken it on myself to gather master numbers of such hapless IMS issues as happen to come my way. I shall not bother to publish them here, but I have sent a budget of them to Lenny Kunststadt, in the hope that I may provide a few he's missed. Would any of you care to join this effort?

New Orleans Nighthawks:

A certain LP has come my way on which I feel I must comment. I allude to GHB 98: "New Orleans Nighthawks", a review copy of which I got from the leader of that group, Vince Giordano. I found it a musical delight from beginning to end. In case you haven't heard of the Nighthawks, they're a small band which specializes in playing music of the 20's and 30's from the old stock arrangements used by so many of the bands of the period. Let me put it this way: they couldn't sound more authentic unless somebody went the last step and added a high level of surface noise, rolled off some of the treble response of the LP and issued it in monophonic sound instead of stereo. I understand Vince isn't satisfied with the record himself; he still prefers the original renditions. Maybe if he took the steps I just suggested, he'd enjoy it more. Much — as I enjoyed the disc, I have only one minor complaint: the vocals by Vince Fitzpatrick are almost drowned out by the rest of the band. This may be the fault of my monophonic playback system perhaps the balance is better in stereo. Otherwise than that, I can only urge you to grab a copy of this disc by any means, fair or foul. Unless I'm misinformed, this could pose problems; it is not available in stores, so I'm told, but may be bought only at the Red Blazer Too, where Vince and the Nighthawks hold forth. If this is indeed the case, and you're too far from New York to make a pilgrimage to the Red Blazer Too just to get the record, try writing to GHB Records, 3008 Wadsworth Mill Place, Atlanta, Ga. — 30032. Maybe you can order it directly. The recorded contents include: "Bugle Call Rag; Keepin' Out of Mischief"; Casey Jones Blues; You're Driving Me Crazy; The Pay Off; Snag It; Kansas City Kitty; Crazy Rhythm; The Mooche; Nagasaki; Beale Street Blues; Glad Rag Doll; White Heat. I have indicated Vince Fitzpatrick's vocals by the *. By the way, I intend to tape my copy and hide the original. If anyone takes my recommendation to get the record by fair means or foul, and chooses to use the foul means on me, I'm going to be safe!

Emerson "custom" Recordings:

Some time ago, I saw a copy of the souvenir program printed for the 1925 (I think) NVA benefit vaudeville show, which featured 100 different acts and was run in sections (to borrow a railroading term) at three different theaters in New York. A vaudeville fan confronted with such an embarras de richesses must have been in the most exquisite of torment at being unable to see all of them. As would be expected of such a publication, it was loaded with advertisements, most of them inserted by vaudevillians themselves, with a generous representation of theatrical suppliers, costumers, hotels, etc. One of the ads which really caught my eye is reproduced herewith. The moral is obvious: if you see any curious-looking special-issue Emerson discs in your junking, grab them. You never know what you'll find!

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An Open Letter to Members of the N. V. A.

Among the members of your Association, there are many who have reached an age where they can look back to ten, fifteen years or more, of association with their fellows and companions of the stage. Probably among their most prized possessions are the Photographic Portraits of those they learned to know and love years ago. They, as well, prize nearly as highly, but a little less tangibly, because time dims the ability to recall to mind, as the years go by, the memory of some of their greatest lines as read by these friends in their famous and successful acts and playlets.

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Won't you take home to yourself your responsibility for giving to your friends, in tangible form, what we have suggested would mean so much to YOU, did you today possess phonograph recordings of this kind of a previous generation.

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Yours very truly,
EMERSON RECORDING LABORATORIES, Inc.
Telephone, Madison Square 2531

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Members of the National Vaudeville Artists, Inc., are requested to patronize advertisers in this program.

Edison "Kinetophone" Cylinders:

Finally, one of the rarest forms of cylinder record in existence today must be the Edison "Kinetophone" cylinder, which provided the sound portion of the Edison "talkie" movies produced between about 1912 and 1915. Very few of the films themselves seem to have survived, and even fewer of the records seem to have got into the hands of private collectors. I have heard rumors that one or two people in California MAY own one or two of them, but I've never been able to confirm this or to locate the party (or parties) in question. Because of that rarity, few collectors have ever seen one of the cylinders, and many have never handled one of them. Thanks to the staff of the Edison Historic Site in West Orange, I have been lucky enough not only to handle a couple of them, but I have been given the privilege of taping them on my "Electrographophone Junior". It seems they needed tapes of two of the dozen or so records they have at the Site, for use in a film seminar of some sort, and since I was willing to tape them at no charge, I got the job. Eventually, when a more sophisticated "Electrographophone Senior" is built and operational, I expect to take it to the Site and tape the rest of their records.

Another consequence of the rarity of the "Kinetophone" cylinders is that hardly anyone knows much about them in the technical sense: dimensions, playback speed, running time, groove pitch and whatever-else-have-you. Thanks to my playback experiments and some literature on the Kinetophone projection equipment (a copy of which was sent me by Mrs. Leah Burt), I have been able to acquire this technical data, and I take the liberty of passing it along, in tabular form, thus:

Length: 7 1/4 inches
Outside diameter: 4 3/8 inches
Groove pitch: 100 lines per inch (same as standard 2-minute records)
Playback speed: 120 rpm (determined empirically, but confirmed by the Edison instruction sheets)
Running time: varies according to length of film, but cannot exceed 6 minutes

The literature contained a few surprises. For one thing, I had believed that the Kinetophone record player was a slave unit, deriving its motive power from the projector. According to the instruction sheets, however, this is not so. The phonograph had its own motor, but its speed relative to that of the projector was controlled (in a way not described in the sheets, and therefore unknown to me) by a device called the "synchronizer", which was driven from the projector and, indeed, was mounted on it. Rilleys on the synchronizer and the phonograph were connected by a long belt which had to run from the projection booth to the area behind the screen where the phonograph was placed. Operation of the set-up required two men, one of them in the booth and a second at the phonograph. There was telephonic communication between them, and a buzzer for signalling. It is implied that the projectionist monitored the sound by means of a telephone whose transmitter was fixed in the phonograph horn. In case anyone is curious about how a "Kinetophone" feature was set up, here's the story: While the projectionist threaded the film on his machine, his assistant behind the screen put the record on the phonograph. After lining up the reproducer with a white mark on the record (made by cutting away a strip of the celluloid to reveal the plaster-of-Paris filler beneath), he cued the record just past an audible "knock" recorded on it. This sound always preceded the rest of the recorded contents of the cylinder by about a quarter of a second. This done, the assistant called the projectionist and told him to "roll it". The film began to run, and the assistant watched the screen. The film always had 16 blank frames between the end of the title and the beginning of the action. Immediately on seeing

the beginning of the action, the assistant engaged a clutch built into the phonograph drive to set the record revolving. If he did this promptly, the picture and sound were properly synchronized. If, for any reason, the projector and phonograph drifted out of sync, a dial on the synchronizer indicated this, and the projectionist adjusted the synchronizer by turning that same dial (which was also a control knob) in the direction of the indicated drift, restoring synchronization. The synchronizer was capable of an adjustment of plus-or-minus four frames either way. Since the projection speed was 18 frames per second, this gave a leeway of about 1/3 second plus or minus, almost 1/2 second overall. If the film was longer than six minutes, it was always provided with a silent interlude of sufficient length to permit the assistant time to mount and cue the second record; there was also a second 16-frame blackout to cue him for restarting the phonograph.

Thus the modus operandi. What, you may wonder, was the sound like? On the two records I've heard to date, it was inferior in fidelity to that of the directly recorded Blue Amberols which were in production at the time most of the "Kinetophone" features were produced and recorded. The clarity and crispness of tone I've always associated with the early Blue Amberols is absent, but the sound is adequate — about comparable to that of most of the lateral disc records of the period. This can probably be explained by the fact that the sound was recorded at the same time as the picture was filmed; therefore, the pickup horns had to be suspended above the set, out of camera range. Since it was impossible to "focus" them very accurately on the performers, sound quality was compromised. I'd say it's a tribute to the sensitivity and responsiveness of Edison's acoustic cutterheads that anything approaching credible sound could be obtained at all.

The final surprises in the "Kinetophone" instructions were these: (a) the instruction sheets to which I referred were dated June 23, 1924, and (b) there is no mention of a motor drive for the projector; rather, it was hand-cranked! To begin with, I'd assumed that "Kinetophone" films, which had never been accorded a very warm reception on the part of moviegoers (in fact, many were outright hostile, according to reports quoted from "Variety" in the Abel Green/Joe Laurie Jr. book "Show Biz"), were a dead issue a dead issue long before 1924. Read and Welch, in "Tinfoil to Stereo", ventured the theory that this was because many of the projectionists who ran the films failed to follow the instructions properly and botched the shows. This may be so, but I can also sympathize with the projectionists. It can't have been an easy thing to try to hand crank a 35 mm. movie projector smoothly enough to keep a film in proper synchronization with a phonograph record. As Bell Labs were to learn a bit later, it was tough enough to keep disc and film in sync even with synchronous AC motors. On top of that, where did he find enough hands to crank the machine and simultaneously adjust the synchronizer if this became necessary? Third arms weren't always handy!

A final note on "Kinetophones": I'd like very much indeed to own one of them, if anyone has one to dispose of. If that can't be done, I'd like to make this formal offer to the owner of any "Kinetophone" cylinder who has no means of playing it: I'll be glad to tape it for him free of charge, the sole proviso being that I be permitted to make two copies, one of them for myself.

I really think I've cleared the shelves of all oddments for a while now. Watch this space for more and worse to come.

Correspondence to GEORGE BLACKER
345 1/2 So. Main St., Cheshire Conn. 06410

Our reviews of these research endeavors are just four words long. "RR recommends them highly"

Att: Progeny Dan! Your Pop, Walter C., would have been proud!.. /LK +++

BIBLIOGRAPHY of DISCOGRAPHIES

BOOK

from R.R. Bowker

DISCOGRAPHIES OF JAZZ MUSIC FEATURED IN VOLUME II OF BOWKER'S BIBLIOGRAPHY

Volume 2 JAZZ

by
Daniel Allen

R. R. Bowker Company
New York and London, 1981

On December 7, 1977, in fitting tribute for the one-hundredth anniversary of the phonograph, Bowker published the first in a planned five-volume series, BIBLIOGRAPHY OF DISCOGRAPHIES. Compiled by Michael H. Gray and Gerald D. Gibson, volume I covers DISCOGRAPHIES OF CLASSICAL MUSIC found in publication from 1925-1975.

The second volume, compiled by Daniel Allen and to be published June 5, 1981, describes and locates over 3,800 jazz discographies (descriptive lists of phonograph records) gleaned from both American and European (including Russian) journals between 1935 and 1980. Entries span such musical artists as Duke Ellington, Count Basie, Muddy Waters, Billie Holiday and Louis Armstrong. The discographies are arranged by subject's name, and the coverage includes all important musicians, singers, record labels, composers, and bands in the history of jazz. Additionally, discographies are included under specific categories such as jazz, blues, gospel, rag-time and rhythm and blues music.

Bibliographic information includes name of compiler or author, title of article, name of journal or other source, date of article and page numbers. Indication is then given as to whether the discography contains the following data: non-commercial recordings; matrix numbers; index; release dates; place and/or date of recording. An index is provided encompassing elements from the main citations; compilers, authors, editors, series, titles, and distinctive discography. 6 5/8 x 10, 239 pages,

Daniel Allen received his Masters in Library Science from the University of Toronto in 1972. He is now Business Manager of Coda Publications, which is a Jazz Magazine in Toronto.

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BLUES RESEARCH

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(see below regarding BR 17)

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record research

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121 122 123 124 125/6 127 128 129/30
131 132 133 134 135/6 137/8 139/40
141 142 143 144/5 146/7 148 149/50
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Harold H. Hartel

from ed. LK.

Now for a brief explanation of H3 Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (eg., Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears - that means that "during the month, definite date unknown" (eg., see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

P.Stewart	-	-	Switch It, Miss Mitchell	2198-2	-	-	EG-613/JR-1499
-	-	-	Going To The Nation	2199-1	-	-	-
Hythe	-	-	Fat Meat And Greens	2201-1	-	-	JR-149
-	-	-	Jimmie Blues	2202-1	-	-	-
Outlaw	-	-	Plantation Days-Part 1	2205-1	-	-	EG-501
-	-	-	Plantation Days-Part 2	2206-2	-	-	-
Stevenson	LA	-	Milenburg Joys(sic)	*829	-	-	JR-1498
-	-	-	Yes Sir, That's My Baby	*843	-	-	-
-	-	-	Cecelia	*855	-	-	-
1925-cont'd							
			Auto	Bar	DG/Pol	PA	Set
Jul c.	Stevenson	LA	-	-	Collegiate	-	858
-	-	-	-	-	Summer Nights	-	859
-	-	-	-	-	You Told Me To Go	-	861
-	-	-	-	-	Charleston	-	----- ?
-	-	-	-	-	I Miss My Swiss	-	----- ?
-	-	-	-	-	Remember	-	----- ?
-	Stomp Six	Chi	828	-	Why Can't It Be Poor Little Me ?(sic)	-	-1505
-	-	-	829	-	Everybody Loves My Baby	-	-
-	Lampa	-	830-1	-	Broken Down Horn	-	-91
-	-	-	832-1	-	Candied Sweets	-	-
-	Super Sync.	-	834	-	South Bound	-	-1515
-	-	-	835-2	-	When My Sugar Walks Down The Street	-	-
-	Three J.M.	NY	-	-	Lake George Blues	-	*----- ?
-	-	-	-	-	Louisville Blues	-	*----- ?
-	A.Hyde	Berlin	-	-	2045at	-	Tessie
-	-	-	-	-	2048at	-	Ukulele Baby
-	-	-	-	-	2049at	-	Seminola
-	-	-	-	-	2051at	-	Alegre Primavera
-	-	-	-	-	2062at	-	Pango Pango Maid
-	-	-	-	-	2063at	-	By The Light Of The Stars
-	-	-	-	-	----- ?	-	Happy Four
-	-	-	-	-	----- ?	-	Craving
-	S.Wooding	-	-	-	O Katharina	-	2357-A
-	-	-	-	-	Shanghai Shuffle	-	2358-A
-	-	-	-	-	Alabama Bound	-	2359-A
-	-	-	-	-	By The Waters Of Minnetonka	-	2360-A
-	-	-	-	-	O Katharina	-	2755-B
-	-	-	-	-	Shanghai Shuffle	-	2756-B
-	-	-	-	-	Alabama Bound	-	2757-B
-	-	-	-	-	By The Waters Of Minnetonka	-	2758-B
1c	Three H.E.	NY	-	-	Black Cat Blues	-	106121
-	-	-	-	-	Too Bad, Jim !	-	106122
2	Calif. R.	-	-	-	6081-1-2	-	I Miss My Swiss
-	-	-	-	-	6082-3	-	Say, Arabella
-	-	-	-	-	6083-1-2	-	Oh, Say ! Can I See You Tonight ?
-	Gold	-	-	-	6095-1	-	I'm Gonna Charleston Back To Charleston
1925-cont'd							
			Col	Ed	Gnt	OK	PA
Jul 2	Fowler	NY	140742-3	-	-	-	-
-	-	-	140743-2	-	-	-	-
2c.	Ark.Trav.	-	-	-	Chitterlin' Strut	-	-
-	-	-	-	-	Washboard Stomp	-	-
-	-	-	-	-	Row, Row, Rosie	-	73494-A
3	Glascow	-	-	-	Indian Nights	-	73495-
-	-	-	140744-1	-	-	-	-
-	-	-	140745-1	-	Stomp 'Em Down	-	-
3c.	Bailey's L.S.	-	-	-	Steaming Blues	-	-
-	-	-	-	-	9638-A	-	Row, Row, Rosie
-	-	-	-	-	9639-A	-	Because Of You
-	-	-	-	-	9640	-	Collegiate
-	Harry's H. 4	-	-	-	Swinging The Swing	-	73501-A
-	-	-	-	-	A St. Louis Chant	-	73502-A
5-6	V.Mayers	Atl	-	-	Save Your Sorrow	-	9220-A
-	-	-	-	-	Mantucket Man	-	9226-A
-	C.Henderson	-	-	-	Sweet De Papa Blues	-	9243-A
-	-	-	-	-	Four Thirty Blues	-	9244-A
6	C.Smith	NY	140751-1	-	-	-	-
-	-	-	140752-1	-	-	-	-
6c.	Glantz	-	-	-	Different Way Blues	-	-
-	-	-	-	-	Down Home Bound Blues	-	-
7	Georgia M.	-	-	-	Charleston Baby Of Mine	-	106133
-	-	-	10487	-	-	-	-
-	-	-	10488	-	Give Us The Charleston	-	-
-	-	-	-	-	Yes Sir ! That's My Baby	-	-
8	Whiteran	Can	-	-	Footloose	-	32756-4
-	Weems	-	-	-	If I Ever Cry	-	32759-1-2-3-4
-	-	-	-	-	If I Ever Cry	-	32759-6
-	-	-	-	-	Siberia	-	32760-2
-	-	-	-	-	Lonesome	-	32761-4
9	Busse	-	-	-	Deep Elm	-	32762-2
10	Firman	Hayes	-	-	Who Takes Care Of The Caretaker's Daughter ?	-	*Ty-6330-2
10c.	F.Hall	NY	-	-	She's Driving Me Wild	-	-
-	-	-	-	-	Dallas Blues	-	73515-B
-	-	-	-	-	Are You Sorry ?	-	73516-B
10	Goofus 5	-	-	-	I'm Gonna Charleston Back-	-	73518-D
-	-	-	-	-	140756-2	-	73519-B
-	-	-	-	-	140757-3	-	-To Charleston
-	Moody	-	-	-	Striving Blues	-	-
-	-	-	-	-	Last Night Blues	-	-
-	Vagabonds	-	-	-	9654	-	Silver Head
-	-	-	-	-	I'm Gonna-	-	-
-	-	-	-	-	9655	-	-
-	-	-	-	-	9656-A	-	-
11c.	Eva Taylor	-	-	-	Far As I'm Concerned	-	73524-B
-	-	-	-	-	Get Off My Money Blues	-	73525-B
1925-cont'd							
			Bar	Cam	Col	Ed	*Gnt
Jul 13	Coon-Sanders	Can	-	-	-	-	PA
-	-	-	-	-	I'm Gonna Charleston Back To Charleston	-	-
-	-	-	-	-	Alone At Last	-	-
-	-	-	-	-	I Can't Realize	-	-
14	Little R.	NY	-	-	140758-1	-	Melancholy Lou
-	-	-	-	-	140759-2	-	Deep Elm
-	Orig. J.H.	-	-	-	140760-1	-	'Fo' Day Blues
-	-	-	-	-	140761-2	-	1620 To 1865
-	Gresh	-	-	-	140762-2	-	She Was Just A Sailor's Sweetheart
14c.	Orig. I. 5	-	-	-	Croonin' A Tune	-	*9665-A
-	-	-	-	-	Red Hot Henry Brown	-	*9667-B
-	-	-	-	-	Indiana Stomp	-	*9668-A
15	Brigode	-	-	-	140764-2	-	I'm Tired Of Everything But You
-	Calif R.	-	-	-	Oh, Say ! Can I See You-	-	10500
-	-	-	-	-	Manhattan	-	-Tonight ?
-	-	-	-	-	-	-	10501
-	-	-	-	-	Sonya	-	106149
-	-	-	-	-	Silver Head	-	106150; 6154
-	-	-	-	-	Alone At Last	-	106151
-	Five B.B.	-	-	-	Love Me Daddy Blues	-	106152
-	-	-	-	-	As Far As I'm Concerned	-	106153
-	-	-	-	-	I'm Grieving For You	-	106154
-	-	-	-	-	I Know What It Means	-	106155
16	Chubb-Stein, Rich	-	-	-	Sloppy Sue	-	*12282, -A
-	-	-	-	-	Pale Moon	-	*12283
-	Savoy O.	Hayes	-	-	Oh ! That Sweet In Suite 16	-	*Bb-6366-2
16c.	F.Jones	NY	-	-	Yes, Sir ! That's My Baby	-	*9671
-	-	-	-	-	Mighty Blue:	-	*9672
-	-	-	-	-	Does My Sweetie Do- And How !	-	*9673
17	Get-Happy 3.	-	-	-	140773-2	-	Junk Bucket Blues
-	-	-	-	-	140774-1	-	Harlem's Araby
20	Wynne	-	-	-	Say Arabella	-	10507
-	-	-	-	-	Charleston Baby Of Mine	-	10508
21c.	Seven M.L.	-	-	-	Milenberg Joys	-	106159
-	-	-	-	-	6136-1	-	-
23	Fry	-	-	-	I'm Gonna Charleston-	-	10513
-	-	-	-	-	Deep Elm	-	10514
24c.	Gold	-	-	-	1536-A	-	Say Arabella

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1925-cont'd

	Auto	Bar	Cam	*Col	Ed	GG
		*Gnt	*PA	*PA	*Vic	*Voc
Jul 27	Coon-Sanders	Cam		I Can't Realize	*32770-7	
				Yes, Sir! That's My Baby	*32700-2	
				Everything Is Hotzy Totsy Now	*3201-1-2-3-4	
				Dreaming Of Tomorrow	*3202-4	
	Wynne	NY		Cecilia	10522	
28	Bussington	Rich		Somebody's Crazy About You	10523	
				*12289-A Brown Jug Blues		
	Clay	LA		*12290-A Back To That Dear Old Farm		
				Jambled Blues	*NN-999	
	Georgia M.	NY		Bogloosa Blues	*NN-1000	
				She's Driving Me Wild	10524	
	E. Waters			Red Hot Henry Brown	10525	
				Go Back Where You Stayed	*140790-1	
				Sympathetic Dan	*140791-1	
				Down Home Blues	*140792-2	
28c.	Seven M.L.			*106168 Angry		
29	Varsity 8			6137-1 Angry		
				1540-A Row, Row, Rosie		
				1541-A Oh, Say I Can I See You Tonight?		
30c.	(?) Selvin			I Want To See A Little- 1542-C		
				6105-3-4 So That's The Kind Of A Girl You Are		
				6106-3-4 Loud Speakin' Papa		
Jul-Aug	Grey Gull			Strut Your Jones	3678-B	
				I'm Wild	3689-B	
Aug c.	Chas. Jackson	Chi		I'm Gonna Charleston Back To Charleston	3691-B	
				Hot Papa Blues	2207-1, -2	
				Take Me Back Blues	2208-2	
	Rainey			Stormy Sea Blues	2209-1-2	
				Rough And Tumble Blues	2210-2	
				Night Time Blues	2211-1-2	
				Leaves Camp Blues	2212-2	
				Four Day Honory Scat	2213-2	
				Memphis Bound Blues	2214-2	
	Logan			872-1(Pa) Lost John Blues		
				873-2(Pa) You Can't Shake It In Here		
	Senter			874-1-2(Pa) Milenberg Joys		
				875-1-2(Pa) Sugar Babe		
				876-2(Pa) Shake Your Dogs		
				878-1-2(Pa) Wake 'Em Up		
1925-cont'd						
		Col	Gnt	Hom	OK	Pa
Aug c.	Three J.M.	NY		Ketch Your Breath		
				Plain Old Blues		
	Rev. W.A. White	Chi		Divine Relationship Of Man To God	2216-1	
				Prayer	2217-1	
	L. Austin			Don't Shake It No More	2219-1	
				Rampart Street Blues	2220-1	
				Too Sweet For Words	2222-2	
	Chas. Jackson			Mama Don't Allow It	2223-2	
				Mama Don't You Think I Know	2224-1, -2	
	S. Miller			Midnight Special	2225-1	
				Reckless Don't Care Mama Blues	2227-1	
	Fuhs	Berlin		Hel#958 G. Copenhagen		
	Linx	Atl		Mollie	9247-	
				Sunset	9249-A	
				When Eyes Of Blue Are-	9250-A	
				She's My Sheba, I'm Her-	9253-A	
				Oh I How She Can Love	9254-A	
	O'Bryant	Chi		Down To The Bricks	2233-1-2	
				I Found A Good Man After All	2234-2	
	Cox			Mistreatin' Daddy Blues	2242-1	
				Long Distance Blues	2243-1-2	
				Southern Woman's Blues	2244-2	
				Lonesome Blues	2246-1	
3	Bestor	Cam		Are You Sorry?	33206-1	
	Gorman	NY		140806-1-2-3-4 A Kiss In The Moonlight		
				140807-1-2-3 Somebody's Crazy About You		
4	Dienstberger	Rich		12297, -A Wine Cellar Blues		
				12298, -A When The Night Comes Rolling Along		
6	F. Henderson	NY		140812-1-2-3 Red Hot Henry Brown		
				140813-1-2-3 Loud Speakin' Papa		
7	Coon-Sanders	Cam		Hong Kong Dream Girl	33157-4	
				Who Wouldn't Love You?	33158-3	
				That's All There Is	33159-3	
				Everything Is Hotzy Totsy Now	33201-7	
	F. Henderson	NY		140819-2(Har) I Miss My Swiss		
				140820-2(Har) Alone At Last		
	Gorman			140824-4 You Forgot To Remember		
				140825-2 Oh, Boy! What A Girl		
1925-cont'd						
		Col	Gnt	HMV	Voc	Vic
Aug 7	R. McKenzie	NY		The Morning After Blues	1068	
				Happy Children Blues	1070/1	
8	Clarinet Joe			140826-3(Har) Rabbit Foot Blues		
				140827-1(Har) What Kinda Man Is You?		
10	Meroff	Cam		Eccentric	33412-1-2	
	Bernie	NY		Collegiate	1090	
				Yes Sir, That's My Baby	1092	
	Ellis	Cam		Prairie Blues	32106-6	
				Sentimental Blues	33214-1	
				Freight Yard Blues	33215-1-2-3-4	
				Ash Can Blues	33216-5	
	Kit-Cat B.	Hayes		Can't- Eb-6478-3 -Your Friend Find A Friend For Me?		
				Eb-6479-2 Milenberg Joys		
				Eb-6481-1 My Sugar		
11	Ellis	Cam		Sleepy Blues	33217-1-2-3-4	
				Discarded Blues	33218-1-2-3-4	
				Black And Blue Blues	33219-1-2-3-4	
				High Value Mama, Papa's Gonna Low-Rate-	33220-1-2-3	
				Bally Hoo Blues	33221-1-2-3-4	
	F. English	NY		Want A Little Lovin'	1121/3	
	Orig. J.H.			140840-2 I Ain't Gonna Play No Second Fiddle		
				140841-3 Slow Down		
	Tenn. Foot.			Charleston	1130/2	
				I Had A Sweet Mama	1135	
12	Ellis	Cam		Discarded Blues	33218-5-6-7	
				Bally Hoo Blues	33221-5-6-7-8	
				Poke Along Blues	33222-1-2-3	
				You'll Want Me Back Someday	34550-1	
				Mama	test	
	Friedman	NY		140845-2(Har) Oh! Boy What A Girl		
	Orig. J.H.			140846-2 Cannon Ball Blues		
				140847-3 Vamping Lucy Long		
	J.H. Howard	Rich		12302 Black Snake		
				12303-A Round Town Blues		
				12304 Do Lord Do Remember Me		
				12305 I've Started For The Kingdom		
				12306 I'm Gonna Keep My Skillet Good And Greasy		
				12307 The Old Grey Goose		
1925-cont'd						
		Br	Col	Gnt	OK	Pa
Aug 12	J.H. Howard	Rich		12308 Lonesome Road Blues		
				12309 Where Have You Been, My Pretty Girl?		
				12310 Little Brown Jug		
				Breesin' Along	1138	
	Selvin	NY		Let's Wander Away	1141	
				Charleston Baby Of Mine	1144	
	P. English			Don't Try To Cry Your Way Back To Me	1147	
12c.	L. Morse			Sweet Man	106192	
				Only This Time I'll Be True	-----	
				What-Cha-Call- 'Em Blues	-----	
13	F. Hall			140851-2(Har) Say Arabella		
	Tenn. Foot.			Deep Elm	1155	
				Sweet Man	1157	
				You Can't Shush Katy	1164	
13c.	P. English			9684-A Oh! Boy What A Girl		
	Orig. I. 5			140806-5-6-7 A Kiss In The Moonlight		
	Gorman			140807-4-5-6 Somebody's Crazy About You		
				9694 Normandy		
				9695 Sweet Man		
				9696 My Sweetie Went Away		
	Woods B.J.S.	Rich		12324-A Glory Hallelah(sic)		
				This Train- 12325 -Is Bound For Glory; De Little Wheel		
				12326 The Lord's Prayer		

19	R. Miller	NY	E-16174/6	Ya! Ya! Alma	JR-1068
	S. Wallace			Section Hand Blues	73555-A
				Parlor Social De Luxe	73556-A
19c.	Orig. I. 5			9697	Loud Speakin' Papa
				9698-A	Pretty Puppy
20	Calif. R.			Peaceful Valley	106207
				Make Those Naughty Eyes Behave	106208
				Foot Loose	106209-A; 6153-1
				Foot Loose	106209-B
	Three M.C.			140855-2(Har)	Corn Bread Wiggle
				140856-2(Har)	Cocoanut Strut
19(?)	B. Smith			140857-3	Nobody's Blues But Mine
				140858-3	I Ain't Got Nobody
20	C. Smith			140859-3	My Two-Timing Papa
				140860-1	Kitchen Mechanic Blues
1925-cont'd					
		Br	Col	Gnt	OK
					Pa
					*Pa
					Vic
Aug 20	S. Wallace	NY		Being Down Don't Worry Me	73557-B
				Advice Blues	73558-B
					Rhythm Rag
20c.	Whiteman			9699-A	Cecilia
	9700-A			On A Night Like This	
	9701-A			Kinky Kids Parade	
21	Cotton P.		16191	Milenberg Joys	
			16195	If You Hadn't Gone Away	
				Hot Aire	33338-3
21c.	G. Olsen			Mr. Cooler Hat	106210
	Stillman			Charleston Of The Evening	106211
				Feeling Blue	106212
				Give Me	106213
22c.	S. Wallace			Murder's Gonna Be My Crime	73566-B
				The Man I Love	73567-B
25	E. Waters			140863-1	Loud Speakin' Papa
				140864-1	You Can't Do What My Last Man Did
25c.	S. Wallace			I'm Leaving You	73574-A
				I'm Sorry For It Now	73575-A
				Suitcase Blues	73576-A
				I Must Have It	73577-A
26	H. Raderman			140866-1	I Want A Little Lovin'
27	Busse			Red Hot Henry Brown	33351-1-2-3-4
				Horn-footin' Fool	33352-1-2-3-4
	Fowler			140870-3	Dodgin' My Man
				140871-3	Pig Foot Shuffle
28	Charleston C.			140872-2	Red Hot Henry Brown
				140873-2	Loud Speakin' Papa
	Calif. R.			140879-2	Moon Deer
				140880-3	I'm In Love With You
28c.	L. Morse			Oh, Boy! What A Girl	106224
				Want A Little Lovin'	106225
				I Love You So	106226
31	Thais	Cinci		12335-C-E	Angry
Sep c.	Woods F.B.J.S.	Chi		Lord, I'm Troubled	*2260-1, -2
				Oh Lord Have Mercy	*2261-2
				One Morning Soon	*2264-2
				The Little Wheel Is Rolling In My Heart	*2267-2
1925-cont'd					
		Br	Hom	OK	Pa
					Pa
					Voc
					*Vox
Sep c.	Woods F.B.J.S.	Chi		This Train's Bound For Glory	2269-2
				The Lord's Prayer	2278-1, -2
				Bright Brown Crown	----- ?
				Run To My Lord	----- ?
				Seek And Ye Shall Find	----- ?
				You Must Be Converted	----- ?
	L.B. Wilson	NY		You Dirty Mistreater	2279-1
				Come On Cool De That Thing	2280-2
				Have Your Chill, I'll Be Here When You-	2281-2
				Find Me At The Greasy Spoon	2282-1-2
				Speak Now Or Hereafter Hold Your-	2283-1
				When Your Man Is Going To Put You-	2284-1
	Cox	Chi		How Long, Daddy, How Long ?	2287-1
	Chas. Jackson			Maxwell Street Blues	2288-2
	D. Small			Loud Speaking Papa	2289-1
				Sweet Georgia Brown	2290-2
	Cox			How Can I Miss You When I've Got-	2291-2
				I Ain't Got Nobody	2292-2
				Coffin Blues	2293-1
				Rambling Blues	2294-2
	C. Moore			Everytime I Feel The Spirit	2295-1
				Going To Study War No More (sic)	2296-2
	Chas. Jackson			All I Want Is A Spoonful	2298-1
	Cox			One Time Woman Blues	2299-1
	Bartlette			Go Back Where You Stayed Last-	2300-2
				Tennessee Blues	2301-1-2
	Ellington	NY		I'm Gonna Hang Around My-	106250
				Trombone Blues	106251
	P. English			Give Me Just A Little Bit Of Your Love	----- ?
				Sweet Man	----- ?
	Fuhs	Berlin		M-17972	Loose Who's Here ! (sic)
				M-17993 (?)	San
				Look Who's Here !	*2481-A
1	Foley	NY		Where Can I Find You ?	1281
	R. McKenzie			Hot Honey	
				E-16302/4	
				E-16305/7	
	E. Miller	Ashv. N.C.		If You Never Come Back	
				9324- You're Just The Girl For Me	
				9325- Big Bad Bill Is Sweet William Now	
1925-cont'd					
		Br	Can	Col	Gnt
					OK
					Vic
Sep 1	E. Miller	Ashv. N.C.		Lovessick Blues	9326-
				I Never Had The Blues	9327-
	Foor-R.			Collegiate	9328-A-B
				Rose Of The Nile	9329-B
(?)	Perry's H.D.	NY		6157-2-3	Show Me The Way To Go Home
1	B. Fuller			6158-	Milenberg Joys
				6159-	Black Cat Blues
	B. Smith			140889-1-2-3	Down Georgia Way
	C. Smith			140890-2	Down Georgia Way
				140890-2	My Man Blues
				140890-2	My Man Blues
	Whiteman			Rhythm Rag	
2	Seattle H.K.			If I Had A Girl Like You	33331-7
				Darktown Shuffle	33195-6
2c.	Orig. I. 5			Oh! Boy, What A Girl	73586-B
				Indiana Stomp	73587-B
4	Fried	Rich		Sylvia	12346-A
				Fallin' Down	12347-A
	Guy	NY		Rose Tree Strut	73590-B
				So That's The Kind Of A Girl You Are	73591-A
	Oswald	LA		Everybody Stomp	
5c.	Alb. Jones	NY		Home Alone Blues	9710
				Sud Bustin' Blues	9711
9	Goofus 5			Loud Speakin' Papa	73598-B
				Sweet Man	73599-B
	Gorman			140918-3	Hugo, I'll Go Where You Go
				140919-3	Want A Little Lovin'
11				140806-9	A Kiss In The Moonlight
				140807-8	Somebody's Crazy About You
11c.	Bailey's L.S.			The Baby Looks Like Me	9722-A
				Dead Mona	9723
	Hitter			Stomp Off, Let's Go	9725-A-B
				Hot Aire	9726-A
				Breakin' A Leg (sic)	9727-A
12	Varsity 8			1609-B	Fallin' Down
				1610-C	Tryin' To Keep Away From You
				1615-A	Sweet Man
				1623-C	Deep Elm
(10c.?)	Van Loan			140936-3	Pickaninny Blues
	E. Waters				

1925-cont'd	Bar	Col	Ed	Gnt	*OK Vic	*PA Voc	
Sep 14	Busse	NY		Red Hot Henry Brown	33351-5		JR-211
15	Calif. R.			Milenberg Joys	33379-2		-232
				10574 Sweet Man			
	Tenn. Toot.			10575 Brown Eyes, Why Are You Blue?	1348		-1545
16	Calif. R.			I Ain't Got Nobody	1352		-232
				Everybody Stomp			
				You Gotta Know How			
				She Was Just A Sailor's Sweetheart			
				Fallin' Down			
	C. Smith			140945-1-2-3 I'm Tired Of Bein' Good	-1450		
				140946-1 'Tain't Nobody's Fault But Yours	BG-579/JR-1450		
	Whitman			Charlestonette	33385-3		JR-1681
17	Calif. R.			Desdemona	*106261		-232
				Fallin' Down	*106262		
				Show Me The Way To Go Home	*106263		
				Red Hot Henry Brown	*106264		
	M. Jones			140951-4 I'm A Back-Bitin' Mama	BG-363/JR-861		
				140952-3 Dallas Blues			JR-1191
				Bass Ale Blues	33388-2		
				Military Mike	33389-4		
18(?)	Gold			6190-2(Or) When A Blonde Makes Up Her Mind To Do You Good	-572		
18	Hottentots			Down And Out Blues	E-1365/7		-777
				The Camel Walk	E-1368/9		
	Moody			140957-2 That Chicago Wiggle	BG-474/JR-1090		
				140958-1 Midnight Dan			
				140959-1 Police Blues			
				140960-2 He'll Do You Wrong			
	University 6			140961-3(Har) Desdemona			JR-1579
				140962-3(Har) The Camel Walk			
				140963-2(Har) She Was Just A Sailor's Sweetheart			
	M. Jones			140964-3 South Street Blues	BG-363/JR-861		
				140965-3 Never Drive A Beggar From Your Door			
	Romano			I'm Goin' If Lizzie Comes In	33393-4		JR-1334
				Keep On Croonin' A Tune	33394-4		
18c.	Rocky Mt. Trio			Ketch Your Breath	9733-A		-1326
19	Lopes			Old Man's Charleston (sic?)	9734-A-B		-973
				Stomp Off, Let's Go	*73634-B		
				The Meanest Kind O' Blues	*73635-B		

1925-cont'd	Bar	Col	Ed	Gnt	*OK Vic	*PA Voc	
Sep 21	Manning	NY		141020-1 Let Go My Hand	JR-998		
				141021-1 Bongo			
				141022-1 Mabel, Open Your Door			
				141023-2 Lignum Vitae			
	Get Happy B.			141024-3 Puddin' Papa	-564		
				141025-2 On The Puppy's Tail			
	Three J.M.			E-1377/8 Old Man Charleston (sic?)	-1555		
				E-1379/80 Texas Shuffle - HET THURSTON-BASIC?			
21c.	Orig. I. 5			9738 Siberia	-1181		
				9739-B I'm Goin' Out If Lizzie Comes In			
				9740-B That's All There Is			
22	Jenkins			141026-1 Sister, It's Too Bad	BG-327		
				141027-3 Fare Thee Well			
	Gresh			141028-1 Freshie	JR-640		
				141029-2 Help!			
23	Wisdom S.	N.O.		140986-1 Amazing Grace	BG-745		
	Parenti			140987-1 Strut Yo' Stuff	JR-1208		
				140988-1 Midnight Papa			
				140989-2 I Need Some Lovin'			
				140990-1 Cabaret Echoes			
	Imperial S.			140991-1-2 Climax Rag	-802		
	Jenkins	NY		141033-3 Miss You	BG-327		
				141034-3 Conger Blues			
	B. Fuller			141037-2 Grand Opera Blues	JR-548		
				141038-3 Pig Alley Strut			
24	New O.O.	N.O.		140992-2 Stomp Off, Let's Go	-1130		
				140993-2 Oh Me! Oh My!			
				140994-2 The Owls' Hoot (sic)			
				140995-1-2 Zero			
	(23c.?) Wisdom S.			140996-1 Sitting At The Feet Of Jesus	BG-745		
	Fowler	NY		141042-2 Steppin' Old Fool	JR-538		
				141043-2 Express Train Blues			
	C. Smith			141044-1 Onery Blues	BG-579/JR-1450		
				141045-1 You Got Mad			
				141046-2 Alley Rat Blues			
				141047-1 When My Sugar Walks Down The Street			
				141048-1-2 You'll Never Miss Your Water			
				141049-1 Disappointed Blues			

1925-cont'd	Bar	Col	Ed	Gnt	*OK Vic	*PA Voc	
Sep 25	O. M. 5	NY		141050-2 Indiana Stomp	JR-1191		
				141051-1-2 Throw Down Blues			
	Halfway H.O.	N.O.		140997-1 Squeeze Me	-650		
				140998-1 Maple Leaf Rag			
				140999-1-2 Let Me Call You Sweetheart			
				141000-2 New Orleans Shuffle			
	Bernie			Mother Me, Tennessee	*E-1403		-129
	Perry's H.D.			Has Been Blues			-1219
				There Ain't No Flies On Auntie			
25c.	Bailey's L.S.			9743 Who Loved You Best?	-73		
				9744-A Dream Pal			
				9745 Don't Wake Me Up, Let Me Dream			
	F. Hall			Melancholy Lou	73652-B		-653
				I Ain't Got Nobody	73653-B		
				Charleston Baby O' Mine	73654-B		
28	Dillon	Can		Rye Rye Baby	test		-405
				Skirts	test		
	P. Mills	NY		Deep Elm	test		-1082
				Papa De Da De	test		
	Miami L. 7	Rich		I Want To See A Little 12353-A-B More Of What I Saw In Arkansas	-1054		
				12354-A Everybody Stomp			
	C. Smith	NY		140945-5 I'm Tired Of Bein' Good	BG-579/JR-1450		
29	Craig	Atl		141005-2 Marble Halls	JR-356		
				141012-2 Steady Roll Blues			
	M. Jones	NY		141016-1 Single Woman's Blues	BG-363/JR-861		
				141017-2 Never Tell A Woman Friend			
	H. Lanin			Melancholy Lou	33433-2		JR-924
				Don't Wake Me Up Let Me Dream	33434-5		
30	Fulcher	Atl		141013-2 My Pretty Girl	-547		
				141014-2 Blue For You			
				141015-2 After That			
				141016-2 Daylight's Breaking Blues			
	Dasher			141017-1 Evolution Mama	BG-154		
				141060-1 West Palm Beach Blues			
	Warner's S.A.			141068-2 Go Get 'Em, Caroline	JR-1643		
Oct c.	Fallon	LA		Darktown Shuffle	-517		
	E. Frazier	Mad		Cheatin' On Me	689		-541
				Everything Is Hotay Totsy Now	691		

1925-cont'd	Bar	Col	Ed	Gnt	*OK Vic	*PA Voc	
Oct c.	Gish	Chi		Milenberg Joys	*271		JR-569
				You Are Just A Vision	*272		
	Jeffries	Lon		Charleston Mad			-828
	Waltham	Paris		Naughty Melody	BT-10-1		-1639
				Pooling	BT-11-2		
				On, Quand, Comment	BT-12-1		
				C'est Bouche a Bouche	BT-13-2		
	Rev. W.A. White	Chi		What Is Love?	*2308-1		BG-720
				What Is Man?	*2309-1		
	J. Gardner	Dallas		Ida, I Do	9352-A		JR-555
				Give Me Just A Little Bit	9353-A-B		
				Hitch Up The Horses	9354-B		
				Hot Aire	9355-A		
				The Camel Walk	9356-A		
				When A Blonde Makes Up Her-	9357-B		-Mind To Do You Good
				Japp-A-Jazz	9358-A-B		
				I'm A Little Prairie Flower	9359-A		
	I. Taylor			I Did Want, But I Don't	9363-A		-Wanta Now
				I Ain't Thinkin' Bout You	9364-A		

1925-cont'd	Bar	Col	Ed	Gnt	*OK Vic	*PA Voc	
	McCartain			Sweet Girl Mary	9366-A		-1025
				Low Down Brown	9368-A		
1	O.M. 5	NY		Lookin' For The Blues	33546-1-2-3-4-5		-1191
	Carr			Good Woman's Blues	73660-A		BG-111/JR-278
				He Don't Mean Me No Harm	73661-B		
				Black Girl Gets There Just-	73662-A		-The Same
	Laura Smith			Face To Face	73663-B		BG-588/JR-1458
				Take Me Home, Heavenly-	73664-B		-Father, With Thee
	Carr			I'm Gonna Steal Somebody's-	73665-A		BG-111/JR-278
				Fifth Street Blues	73666-A		
				Cow Cow Blues	73667-A		
	Warner's S.A.	Atl		141069-1-2 The Camel Walk			JR-1643
				141070-1 Breakin' The Leg			
				141071-1-2 Tweedle Dee, Tweedle Dee			
2	Hylton	Hayes		Paddlin' Madeline Home	BB-664-7		-799
	I. Jones	Chi		E-16494 The Original Charleston			-857
				E-16496 Oh! Boy, What A Girl	*9753		
2c.	F. Williams	NY		Green River Blues			-1714

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MISSING

ATT: H.H.H.!!!

What happened from
October 3 thru October 12 1925?

History awaits impatiently!

Sen

1925-cont'd	Bar	Col	Ed	Gnt	*OK Vic	*PA Voc	
Oct 13	Handler	Rich		Dinah	12367-A		JR-664
				Jo Sam	12368-A		
				Moon Deer	12369		
				Rose Of The Orient	12370		
				Fallin' Down	12371-A		-1054
				Ida, I Do	12372-A		
				141103-2(Har) Everybody Stomp			-1180
				141104-2(Har) I'm Gonna Hang Around My Sugar			
13c.	Stillman			Go Away And Don't Come Back	106305?		-1502
				Wish I Was A Creole Baby	106306		
				Hip! Hip!	106307		
				Where Were You Then?	106308		
				I Wonder Where My Baby Is Tonight?	106309		-573
				I'm Goin' Out If Lizzie Comes In	106312		-1520
				Everybody's Doin' The Charleston Now	106313		
				I Would Rather Be Alone In The South	106314		
				Oh! Lovely, Be Mine	106315-A-B		-462
				Say! Who Is That Baby Doll?	106316-A-B		
				How She Loves Me Is Nobody's Business	106328		
				The Lonesome Girl In Town	106329		
				Dreaming Of Tomorrow	106330-B		-395
				Pap	106331-A-B		
				Everybody Stomp			-992
14	Lyman			E-16690 Deep Elm			-1694
	Wiedoeft			E-16701 If You Hadn't Gone Away	*33525-7		-1415
15	J. Shillkret			10637			-232
	Calif. R.			10638			
	Chubb-St.	Rich		12373-A			-315
				12374-A			
				12375			
	Perry's H.D.	NY		6228-1-2-3 Tweedle-Dee, Tweedle-Do			-1219
	Selvin			141140-1 You Told Me To Go			-1380
16	P. English			6233-1 If You Hadn't Gone Away			-510
				6233-2(Apx) If You Hadn't Gone Away			
				6234-1(Apx) Feelin' Kind O' Blue			
				6234-2 Feelin' Kind O' Blue			
				6239-2 Beale Street Blues			-1215
				6240-3 St. Louis Blues			

1925-cont'd			Bar	Cam	Col	Ed	OK	Vic	
								*Voc	
Oct 16(15?)	Perry's H.D.	NY	6241-2(Or)		Hot Aire				JR-1219
-	Three M.C.	-			141142-3(Har)		Uncle Remus Stomp		-1557
-		-			141143-1(Har)		Montmartre Giggles(sic)		-
-	Eva Taylor	-		Santa Claus Blues	73721-A				BG-640
-	Cl. Williams	-		Santa Claus Blues	73721-A				JR-1699
17	R. Henderson	-		And I Don't Mean If			*E-1511/3		BG-278/JR-734
-		-		How Can You Be Mine And Somebody Else's Too ?			*E-1514/6		-
-	S. Lanin	-	6243-2	I'm Sitting On Top Of The World					JR-927
19	M. Moore	-		141153-3	Take It Easy				BG-479/JR-1094
-		-		141154-3	Get It Fixed				-
-	Lanin's R.H.	-		141155-2	I'm Gonna Hang Around My Sugar				JR-934
-		-		141156-3	Five Foot Two, Eyes Of Blue				-
-	Lincoln	-		Everybody Stomp	10641				-962
-		-		The Camel Walk	10642				-
19c.	Joy	Dallas		Red Hot Henry Brown		9371-A			-867
-		-		My Sweet Gal		9372-B			-
-		-		Fallin' Down		9373-A			-
-		-		Bay Foot, Straw Foot		9374-B			-
-		-		Everybody Stomp		9375-A			-
-		-	(?)			9376			-
-		-		St. Louis Blues		9377-A			-
-		-		Stomp It, Mr. Kelly		9378-B			-
20	N. Clark	NY		Sleepy Time Gal				*E-1517/9	-318
-		-		The Lonesome Gal In Town				*E-1520/3	-
-	Varsity 8	-	1666-C	I'm Gonna Hang Around My Sugar					-1592
-		-	1668-B	Milenberg Joys					-
-	E. Waters	-		141163-2	Sweet Man				BG-697/JR-1650
-		-		141164-2	Dinah				-
21	F. Henderson	-		141170-1	TNT				JR-718
-		-		141171-4	Carolina Stomp				-
-	W. Kaufman	-		Paddlin' Madeline Home		33605-3			-884
-		-		Want A Little Lovin'		33606-1-2-3-4			-
-		-		Keep On Croonin' A Tune		33607-1-2-3-4			-
-		-		Deep River Blues		33608-1-2-3			-
22	N. Clark	-		Sleepy Time Gal		*E-1530			-318
-	O.M. 5	-		Lookin' For The Blues		33548-6-7-8			-1192
-		-		Loud Speakin' Papa		33803-1-2-3-4			-
-	Peabody	-	6251-3	Along Came Love					-1211

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1925-cont'd	Col	Gnt	HMV	OK	PA	
Oct 22c.	F.Hall	NY	I'm Gonna Hang Around-	73735-	-My Sugar	JR-553
23	Savoy O.	Hayes	Bb-7048-1	Stop Off, Let's Go	-1364	
	Taylor Bros.	NY	Isabella	106338	-1531	
			Stop Flirting	106339		
23c.	Bailey's L.S.		9776	Tomorrow Morning	-73	
			9777	You Told Me To Go		
			9778-B	Five Foot Two, Eyes Of Blue	-111	
24	P.Baxter	St.L	If I Had You And You-	9401-A	-Had Me	
			There Ain't No Use In Try-	9402-A	-ing To Hi-Tone Me	
			Waiting	9403-A		
			Something Tells Me	9404-A		
	Jim-Dandies	NY	141188-1(Har)	Shake That Thing	-830	
			141189-1(Har)	Charleston Geechie Dance		
25	Okeh Syno.		Everybody's Doin' The-	73736-	-Charleston	-1164
			Footloose	73737-		
26	Eva Taylor		Squeeze Me	73738-A		EG-640
	Cl.Williams		Squeeze Me	73738-A		JR-1700
	Eva Taylor		You Can't Shush Katie	73739-B		EG-640
	Cl.Williams		You Can't Shush Katie	73739-B		JR-1700
	O.M. 5		141193-3	Jacksonville Gal	-1192	
			141194-2	*Tain't Cold		
	Savannah 6		141195-3(Har)	*Tain't Cold	-1355	
			141196-2(Har)	Jacksonville Gal		
			141197-3(Har)	Hot Aire		
26c.	Pallido	St.L	Close Your Eyes	9405-B		-1204
			What-Cha-Call-'Em Blues	9406-B		
	Arcadian S.		The Co-Ed	9407-A		-32
			Back Home In Indiana	9408-A		
			You Gotta Know How	9409-A		
			Carry It On Down	9410-A		
			Yes Sir, Boss	9411-A		
			Original Dixieland	9412-A		
			Just A Little Bit Bad	9413-A		
			Angry	9414-A		
27	Five B.B.	NY	Indigo Blues	106346		-530
			One Week From Now	106347		
			Dixie Stomp	106348		
			Go Back Where You Stayed-	106349	-Last Night	
1925-cont'd	Cam	Col	Gnt	*Gr/Pol	OK	PA
Oct 27	Calif. R.	NY	Bucchia	106350	*Voc	JR-232
			Tell Me Again	106351		
			Forever	106352		
			I Ain't Got Nobody	106353		
28	Orig. I. 5		141201-3(Har)	Everybody's Doin' The Charleston Now	-1181	
	Fowler		141202-3	The Florida Blues	-538	
			141203-2	Salty Dog		
	Rich		141204-1(Har)	I'm Sitting On Top Of The World	-1299	
			141205-3(Har)	If You Hadn't Gone Away		
	E.Waters		141207-2	No Man's Mama	EG-697/JR-1650	
			141208-1	Tell 'Em About Me		
			141209-3	Maybe Not At All		
	Charleston Trio		Carolina Stomp	*33824-1-2-3		JR-306
			Ridiculous Blues	*33825-1-2-3		
	Goofus 5		Clap Hands ! Here Comes Charley !	73742-B		-624
			I Wonder Where My Baby Is Tonight ?	73743-C		
28c.	Kerr		2789	Goodbye	-892	
			2790	What Did I Tell You ?		
29	Gorman		141214-3	I'm Sitting On Top Of The World	-630	
			141215-2	Rhythm Of The Day		
	Three J.M.		House Party Stomp	*E-1540/2	-1556	
			Grand Opera Blues	*E-1543/5		
	R.McKenzie		Hot Henry	*E-1542/4;E-16792/4	-1030	
			If You Never Come Back	*E-1645;E-16795		
29c.	Blue R.O.		Keep Your Temper	106358	-149	
	Stillman		9791	Cooler Blues	-1502	
			9792	Any Blues		
			9793	Give Me Your Heart		
30	Ipapa T.		141228-3	Paddlin' Madeline Home	-804	
			141229-4	Say I Who Is That Baby Doll ?		
	late Wheat St.F.Q. Atl		Religion Is My Fortune	----	EG-706	
			The Way Is Cloudy	----		
Nov c.	Cameo D.O.	NY	1690-C	Lonely Girl	JR-263	
	Excellor	Berlin	Blue Evening Blues	*2204at	-515	
	McPherson	Chi	You Gotta Know How	11005-2	EG-426/JR-1037	
			Outside Of That He's All-	11006-2	-Right With Me	
			Milenberg Joys	2322-1-2	JR-1162	
	O'Bryant		Sugar Babe	2323-1		
1925-cont'd	Bel	*Col	*Gnt	*HMV	*OK	*PA
Nov c.	Stillman	NY	-----	I Wish't I Was In Peoria	JR-1503	
			-----	I "Wanna" Go Where You Go-Do What You Do, Then I'll		
				Be Happy		
			2331-1	I Wonder Where My Baby Is Tonight ?		
			2332-2	Dream Pal		
			2333-1	I'm Gonna Charleston Back To Charleston	-1679	
	S.White	Had	Slippery Elm	-----	-1425	
			Then I'll Be Happy	-----		
	Sissle	Lon	*9748	Why ?		
			*9749	Oh, Boy ! What A Girl		
2	P.Bradford	NY	Lucy Long	E-1580/2	-165	
			I Ain't Gonna Play No Second Fiddle	E-1583/5		
	McKnelly		Spanish Shawl	*33837-4	-1028	
2c.	Rocky Mt. Trio		Grand Opera Blues	*9805-A	-1326	
			Old Man's Charleston	*9806-A		
3	Creath	St.L	Market Street Stomp	9426-A	-359	
			Won't Don't Blues	9427-A		
	Lon.Johnson		Won't Don't Blues	9427-A	EG-337	
	Creath		Way Down In Lover's Lane	9428-A	JR-359	
			Grandpa's Spell(sic)	9429-A		
4	Banta	Cam	Sweet Man	*33752-4	-89	
	Kit-Cat	Lon	If You Hadn't Gone Away	*Bb-7170-1	-903	
	B.Washington	St.L	Compton Ave. Blues(sic)	9433-A	-1648	
	Lon. Johnson		Mr. Johnson's Blues	9435-A	EG-337	
			Falling Rain Blues	9436-A		
	McDavid		Underground Blues	9437-A	-413	
			Sweet Woman Blues	9438-A		
4c.	B.Brown	NY	106379	Then "Has Been" Blues	EG-83/JR-178	
			106380	Papa De Da Da		
			106381	Santa Claus Blues	JR-149	
			106382	Hold 'Em, Deacon		
	Cl.Edwards		106384	Someone's Stolen My Sweet, Sweet Baby	-462	
			106397	How Can You Look So Good ?		
5	Gulf C. 7		*141245-4	Santa Claus Blues	-645	
			*141246-3	Keep Your Temper		
	New P.T.B.	Lon	*WA-2561-3	Paddlin' Madelin' Home	-1134	
	P.English	NY	Someone's Stolen My Sweet Baby	E-1598/1600	-510	
1925-cont'd	Bar	Col	Gnt	OK	Vic	Voc
Nov 6	R.M.Jones	Chi	New Orleans Shags	9446-A		JR-862
			Spanish Shawl	9447-A		
			29th And Dearborn	9448-A		
			Wonderful Dream	9449-A		
6c.	Orig. I. 5	NY	9812-A	No Man's Mama	-1181	
			9813	Everybody's Doin' The Charleston Now		
			9814-A	Everybody Stomp		
	J.Hill		9815-A	Manhattan	-754	
			9816-A	Evolution Blues		
7	N.Clark		Sleepy Time Gal		E-1601/4	-318
			The Lonesome Gal In Town		E-1605/8	
9	B.Hill	Chi	Low Land Blues	9456-A	EG-288/JR-753	
			Kid Man Blues	9457-A		
	B.Calloway		Lazy Woman's Blues	9458-A	EG-106/JR-251	
			Lonesome Lovesick	9459-A		
	Miami L. 7	Rich	12403-A	Slippery Elm	JR-1054	
			12404-A	Statie		
10	Cotton C.O.	NY	141255-1	Everybody Stomp	-349	
			141256-1	Charleston Ball		
			141257-3	The Market Street Blues	EG-579/JR-1450	
			141258-3	It Takes The Lawd		
			141259-1-2-3	Caught You Triflin' Blues		

	Landry	Cam		Sleepy Time Gal	33611-1	JR-920				
	Perry's H.D.	NY	6284-2-3	Steppin' Fool		-1219				
			6285-1	I'm Gonna Hang Around My Sugar						
			6286-1	Charlestonette						
	Senter		6287-(ARC)	Cu-Kee-Ukee-Ute		-1389				
			6288-(ARC)	Old Crow Blues						
11	Hottentots			Down And Out Blues	E-1678/80	-777				
				The Camel Walk	E-1682					
	Hoc.Thomas	Chi		Gambler's Dream	9471-A	EG-654/JR-1549				
				Sunshine Baby	9472-A					
				Adam And Eve Got The Blues	9473-A					
				Put It Where I Can Get It	9474-A					
				Wash Woman Blues	9475-A					
				I've Stopped My Man	9476-A					
12	Armstrong			My Heart	9484-A	JR-40				
				Yes ! I'm In The Barrel	9485-A					
				Gut Bucket Blues	9486-A					
1925-cont'd			Ban	Br	Gnt	OK	PA	Vic	Voc	
Nov 13	Cotton P.	NY		16895			Carolina Stomp		JR-350	
	R.W.Kahn						I'm Sitting On Top Of The World	33867-3	-870	
	Landry	Cam					Don't Wait Too Long	33612-1-2-3-4	-920	
							What Could Be Sweeter Than You ?	33613-4		
13c.	Bailey's L.S.	NY			9826-A		I Wonder Where My Baby Is Tonight		-74	
					9827-A		Mother Me, Tennessee			
					9828-A		Don't Wait Too Long			
	Senter						I'm Taking My Own Sweet Time	106398-A	-1385	
							St. Louis Blues	106399		
	Red Heads						Fallen Arches	106400	-1275	
							Nervous Charlie	106401		
							Headin' For Louisville	106402		
14	M.Brunies	Chi			Sugar Foot Stomp	9491-A			-189	
					Want A Little Lovin'	9492-B				
					She's Got 'Em	9493-A				
	Landry	Cam					Don't Wait Too Long	33612-5-6	-920	
							The Camel Walk	33614-4		
							Swamp Blues	33615-4		
	Mannone	Chi			Mother Me, Tennessee	9500-A			-998	
					Desdemona	-----				
					Golden Leaf Rag	-----				
					San Sue Strut	-----				
					Tiger Rag	-----				
16	F.English	NY					Running After You	*E-1724/6	-510	
	N.Clark						Sleepy Time Gal	*E-1727/9	-318	
							The Lonesome Gal In Town	*E-1730/1		
(177)	Gold				6290-3		No Man's Mama		-573	
					6292-2		Roll 'Em Girls			
16	F.Henderson				6293-1-2-3		Sleepy Time Gal		-718	
(127)	Peabody				6294-3		Whoopie !		-1215	
					6295-1-3		Clap Hands !			
16	F.Henderson				6297-1-2		Then I'll Be Happy		-718	
16c.	Southerners						9842	Forever	-1478	
							9843-A	Whose Who Are You ?		
							9844	Clap Hands ! Here Comes Charley		
							9845-A	Bamboula	-74	
	Bailey's L.S.						9846-A	Then I'll Be Happy		
1925-cont'd			Br	Col	Gnt	HMV	OK	PA	Vic	Voc
Nov 16c.	S.Martin	NY					Down At The Razor Ball	73753-B		EG-436/JR-1013
							Mournful Blues	73754-A		
							Georgia Stockade Blues	73755-B		
17	Landry	Cam					Weary Of Waiting For You	*33616-1-2-3-4		JR-920
							Five Foot Two, Eyes Of Blue	*33617-2		
	G.Olsen	NY					A Little Bit Bad	*33881-1		-1172
	B.Smith						I Wish I-	141275-1-2-3-4-5	-Could Shimmy Like My Sister Kate	EG-571/JR-1443
							141276-3	New Gulf Coast Blues		
							141277-3	Florida Bound Blues		
17c.	S.Martin						Forget Me Not Blues	73759-B		EG-436/JR-1013
							Nobody Knows And Nobody Cares Blues	73760-A		
							Just Give Me A Little Bit Of Your Time	73761-B		
(13c?)	S.Robinson						Don't Lose Your Head And Put Your-	73762-A	-Hands On Me	EG-543/JR-1323
							I Beg To Be Excused	73763-A		
18	Georgians						141281-1-2-3	Spanish Shawl		JR-561
							141282-1-2-3	Clap Hands ! Here Comes Charley !		
	B.Smith						141283-1	At The Christmas Ball		EG-571/JR-1443
							141284-1-2-3	Telephone Blues		
							I've- 141285-3	-Been Mistreated And I Don't Like It		
19	Cotton P.						16931	Stomp Off, Let's Go		JR-350
	F.Henderson							Peaceful Valley	*E-1759/61	-718
								Bay Foot, Straw Foot	*E-1762/4	
	Landry	Cam					Everybody Stomp	*33618-6		-920
	Savoy H.B.	Lon					Everybody Stomp	Bb-7323-2		-1363
19c.	Barbary C. 4	NY					Bam Bam Bammy Shore	73764-B		-89
							Bugle Blues	73765-A		
	Senter						I'm Steppin' High, Wide And Handsome		106411	-1390
							One From Right Leaves Seven		106412	
20	Kit-Cat	Lon					The Camel Walk	Bb-7332-1		-903
	B.Smith	NY					141293-2	Red Mountain Blues		EG-571/JR-1443
							141294-2	Golden Rule Blues		
	Tenn. Toot.						Hot Aire		*1768/70	JR-154
							Back Home In Illinois		*1771/3	
							Who ?		106413	-573
							Someone's Stolen My Sweet, Sweet Baby		106415	
							Roll 'Em, Girls		106416	
	Southerners						9847	Someone's Stolen My Sweet Baby		-1477
							9848	Rhythm Of The Day		
1925-cont'd			Ban	Br	*Cam	Col	*Ed	Gnt		
					OK	*PA	Vic	*Voc		
Nov 20c.	J.Hill	NY					TNT	9850-A-B		JR-754
							Military Mike	9851-B		
	Southerners						Roll 'Em, Girls	9852-A		-1478
21	Dixie J.S.						Whiter Than Snow	141298-		EG-169
							Let The Lower Light Be-	141299-	-Burning	
	Landry	Cam					Don't Wait Too Long	33612-7		JR-920
							Weary Of Waiting For You	33616-7		
	Peabody	NY					6303-1	Charleston Mad		-1215
							6304-2	Sweet Man		
23	F.Henderson							Spanish Dreams	141301-2(Har)	
								Clap Hands ! Here Comes-	141302-3(Har)	-Charley !
								Florida Stomp	141303-1-2-3	
	S.Martin							73773-B	I'm Gonna Hoodoo You	EG-436/JR-1013
								Your Going-	73774-B	-Ain't Giving Me The Blues
	Selvin							Sleepy Time Gal	*1799	JR-1380
	Varsity 8							*1698-A	Freshie	-1592
								*1699-A	Show Me The Way To Go Home	
								*1700-C	She Doesn't	
24	Calif. R.							Clap Hands ! Here Comes Charlie	*10692	-232
								Five Foot Two, Eyes Of Blue	*10693	
	S.Martin							73778-B	Some Of These Mornings	EG-437/JR-1013
								73779-B	Yes, Sir, That's My Baby	
								73780-B	Alabama Bound	
	R.Miller							E-16950/2	Spanish Shawl	JR-1068
	O.M. 5							Washboard Blues	33894-1-2-3-4	-1192
	University 6							Fallin' Down	141304-2(Har)	-1579
								Smile A Little Bit	141305-3(Har)	
								Then I'll Be Happy	141306-1(Har)	
	Gorman							I Never Knew	141307-4	-630
								Sleepy-Time Gal	141308-2	
25	Deikman	Rich						Spanish Shawl	12433-A	-397
								Hello Sandy	12434-A	
								Shanghai Honeymoon	12435-A	
25c.	Speciale	NY						Mammy Chasing Blues	*106426	-1484
								I Love My Baby	*106427-A	
								(I-etc.)-Then I'll Be Happy	*106428	
								73786-C	Vampire Brown	EG-387/JR-942
26	Russ.Lee							73787-A	Pleasure Mad	



(continued from RR 185/6)

BLACK PATTI

by Henry Henriksen

***** CHAPTER FIVE (concluded):

The Closing Chapter of "Black Patti"
"Number 7 Wheaton Street"
June 24, 1933

Sissieretta's Coda

The following letters were written in December 1932 and March 13, 1933 to her cousin, Mrs. MELVINA NEWSOME (now deceased). These letters, now lost, were borrowed from Mrs. Newsome by the Journal and Guide of Norfolk (Virginia) for publication after the death of Mme. Jones (4)

As you can see Mme. Jones, still proud, never yielded to despair and with religious conviction she plunged herself into the work of the church. She expressed her feelings to Mrs. Newsome as follows:

"Dear Sister,

I sincerely trust your mother, yourself and all the folks are well and getting along during these hard times. With it all, God has been mighty good to us. He has spared us to live to see another Christmas so near. We have everything to be thankful for...

I am feeling fine, thanks to the Lord, and I shall continue to thank Him and pray and trust Him until I am called. Give my love to your mother and do write and tell me how she is and Arthur also. Love to all".

"Cousin Sis"

Four months before her death on June 24, 1933, Mme. Jones wrote:

"I have been very sick. I went out for the first time to Communion service Sunday. I asked Lord to give me strength and He answered my petitions. So you see how good my Savior is. I shall continue to pray and trust in the Lord and serve Him until He is ready for me. I am practically alone with only two boys that I have from the State to help me along. They are now 14 and 15 years of age. Give Aunt Melvina my love and tell her to continue to pray and to trust in God. He alone is the only one to cure all ills."

A comment made by the Guide editor tells that she hinted that the boys were somewhat troublesome but she said, "I am obliged to put up with them." (4)

When MATILDA SISSIERETTA JOYNER JONES, the famous "BLACK PATTI", passed away on June 24th, 1933 at the age of 64 years the nation was in the midst of the "Bank Holiday" depression when President FD Roosevelt was trying to save our banking system as well as our way of economic life. The generation who had heard Black Patti in her prime were either gone or had forgotten her, save her loyal friends in Providence Rhode Island who saw to it that she had a decent burial in Grace Church Cemetery. Indeed one of Rhode Island's most famous musical alumni was this great Lady of song and accomplishment. Unfortunately no known phonograph recording of her exists which could have been her sound legacy for study by future generations.

If you had been looking at the obit notices of the Providence Journal you would have found the following mentions in the June 25th and 26th, 1933 editions of the newspaper:

Reported in the Providence Journal June 25, 1933
DEATH NOTICES

JOYNER - in this City on the 24th inst.
Matilda Sissieretta Joyner. Residence 7
Wheaton Street. Resting at the Lopez
Funeral Chapel, 445 South Main Street.
Notice of funeral later.

And then on the next day, June 26th the same paper reported an obituary change:

JOYNER - In this City. on the 24th inst.
Matilda Sissieretta Joyner. Funeral from
her late residence, 7 Wheaton Street. Tuesday
afternoon at 2 o'clock. Services at the
Congdon Street Baptist Church, Congdon
Street at 2:30. Relatives and friends are
invited (5)

(4) Journal & Guide (Norfolk) July 15, 1933 also Willia Estelle Daughtry (in "Sissieretta")

(5) Providence Journal - June 25, 26 - 1933

ACKNOWLEDGEMENTS

The Black Patti project started with the Black Patti label discography at the outset. Len Kunstadt and Bob Colton, through their experience with Record Research, felt that an article about Black Patti (Sissieretta Jones) should be included and this is the result of a compilation of this "most famous and publicized Black opera and concert singer of her age". I am in debt to many: for the research effort of public libraries, universities, and especially to the Providence Rhode Island individuals who gave of their time and materials to fill in spots for this work.

I would also like to acknowledge my debt to Len Kunstadt for his patience and advice who gave up many precious hours of his time for this worthy biography.

This is the story of a determined Black creative musical artist who in a day of oppression to her race, in an era of post-Civil War and the early 1900s, faced and overcame obstacles that to our current generation would be intolerable. The relationship between then and now, between past and present, is always shifting. To a people hungry for depth of history the American past is a fresh discovery for each generation.

My THANKS are due to Ms. Willia Estelle Daughtry's Dissertation, "Sissieretta Jones" (A Study of the Negro's Contribution to 19th Century American Concert and Theatrical Life); -to Ms. Jeanne L. Richardson, Rhode Island Collection Librarian; -to Amy S. Doherty, University Archivist of the George Arents Research Library of Syracuse Library; to Moorland Collection (Carl R. Gross Collection) Howard University, Washington D.C.; -to "Black Perspective In Music" (magazine); -to Rosemary L. Cullen, Special Collection Librarian, Harris Collection at Brown University Library, Providence, R.I.; -to Rowena Stewart, Director of the Rhode Island Historical Society, Providence R.I.; -to Ms. Mary Walker, Art and Music, Minneapolis Library, Minneapolis Minn.; -and to the Minneapolis Athenaeum of Minneapolis Public Library (San Francisco Theatre Research Project, Artists and Writers -1939); -and to my European correspondent, Karl Gert zur Heide of West Germany.

Finally, thanks to Len Kunstadt, Hilding Bergquist and the late Will Roy Heame of Los Angeles California for assistance on the Black Patti Record numerical project; -Len Kunstadt's archival supplement of Record Research archives resume of Black Patti and Mme Jones' article, "Negro Folk Song", of the New York Age of Dec. 24, 1908....

For your reference:

The "BLACK PATTI" serialization appeared in RR issues 165/6, 167/8, 171/2, 173/4, 177/8, 181/2, 183/4....

We are now getting ready for the BLACK PATTI Record Label Numerical. We have some great Black Patti newspaper adverts to show you -plus we are going to let you look at a Black Patti "TEST PRESSING". Talk about RARITY!! Try and beat that!

**Cant You Wait till
You Get Home?**



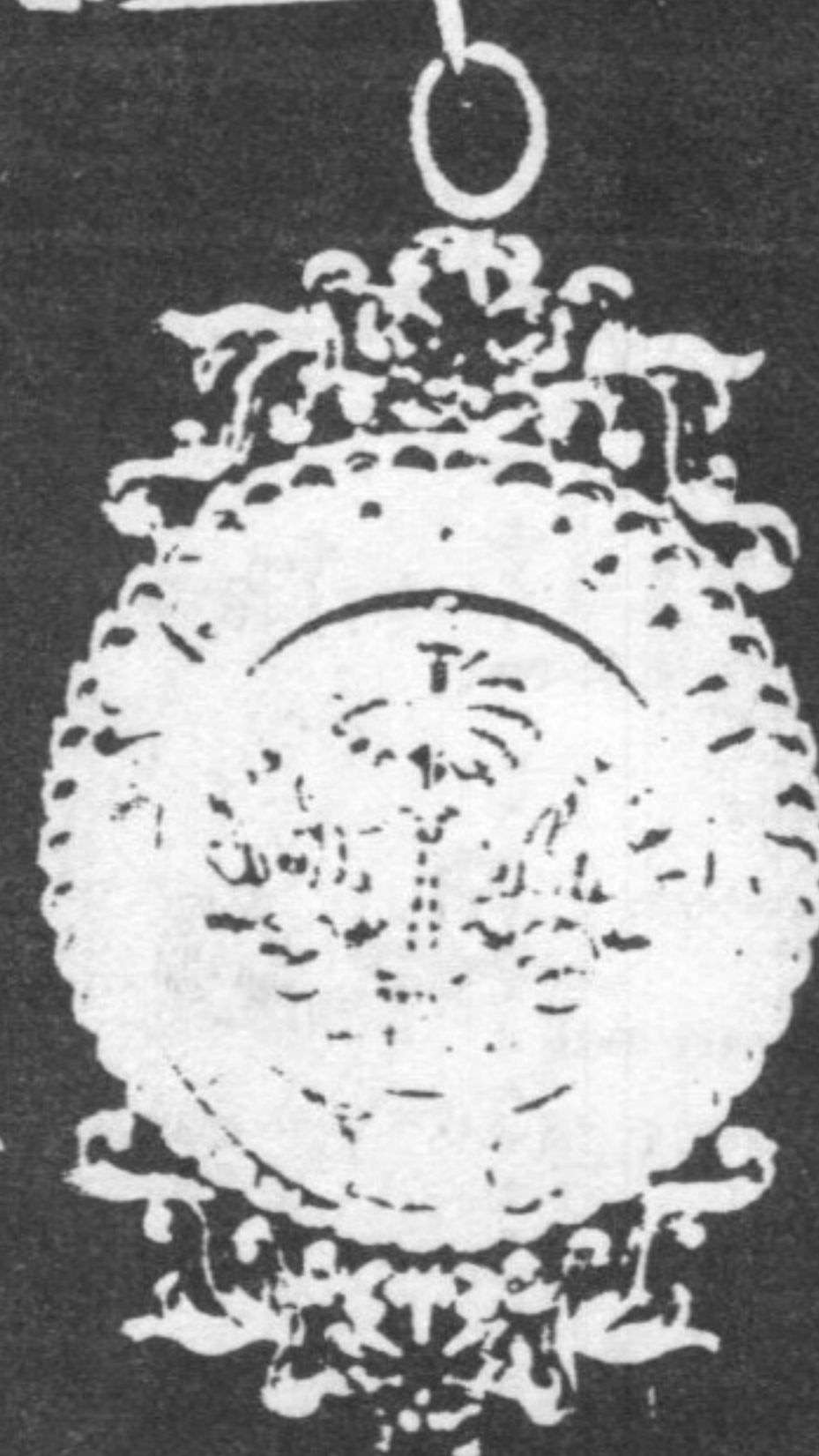
BLACK PATTI

Record **FRANKIE HALF PINT JAXON** 8040

"FOLKS, IT'S A LOLLY." The Red Hot Novelty Song
Hit, sung by Frankie Half Pint Jaxon, the wonder boy; on the other side he sings, "I'm Gonna Steal YOU." He won't stop for the red lights. Piano accompaniments by Blanche Smith Walton on Black Patti Record 8040.

8040—Can't You Wait Till
You Get Home?
I'm Gonna Steal You
Sung by Frankie Half Pint
Jaxon. Piano Acc. by Blanche
Smith Walton

8033—I Like That Thing
Freakish Papa
Sung by Elmore Johnson, Piano
Acc. by Benton Overstreet



EXPLORATORY DISCOGRAPHICAL
RESEARCH

of the
LIBERTY MUSIC SHOP Record
based on Jack Raymond's numerical list..
coordinated by Len Kunstadt

****PART THREE****

All recording locations presumed to be New York
unless otherwise emphatically listed as New York or
other geographic locations.



- L-178 JIMMY ROGERS and His Piano
P16712-1 Jan 8, 1935 Zing! Went The Strings Of My Heart (from "Thumbs Up") (James F. Hanley)
P16713-1 " " Gotta See A Man About His Daughter (from "Thumbs Up") (Herbert-Stark-Hanley)
---Main Sources: RC (Robert Celton) statistics; date from ARC files; actual label on hand (see illustration). The above was missing from Raymond's numerical (181/2)
L-179 CHICK ENDOR and CHARLIE FARRELL
T17442-1 May 2, 1935 Cheer Up, Everything Is Going To Be Lousy
T17443-1 " " " We Always Wanted To Meet The Man
---Main Sources: RC statistics; date from ARC files which also give the letter prefix as P. RC saw T. Geo. Blacker also saw a P prefix on his copy.

- L-180 BRUZ FLETCHER
P17448- May 10, 1935 The Garden City Belle
P17449- " " " The Human News Reel
---Main Sources: Raymond's numerical (see RR 181/2); Masters and date from ARC files.

- L-181 BRUZ FLETCHER (Bruz Fletcher)
P17445-3 May 7, 1935 Nympho-Dipso-Ego Maniac
P17446-1 " " " My Doctor (Bruz Fletcher)
---Main Sources: Brian Boyd, Geo. Blacker, Rotante statistics; date from ARC files.

- (next one ..Not known! Would like to venture a guess)
L-182 BRIORDY And ROACH
P17444- May 7, 1935 Solitude /Soon
P17447- May 10, 1935 It's Easy To Remember And
---Main Source: The ARC files which give all the above statistics -but of course list no catalog number. The above is right in the middle of other material recorded for Liberty Music Shop. Research!

- L-183 GRETA KELLER
Master ? Date ? Midnight Breeze
" " " " Where Are You
---Only Source: Raymond's numerical (see RR181/2); Could not find this Keller item in Entertainment Discog. -unless it was an English translation of foreign songs Greta was famous for. Research!

- L-184 GRETA KELLER, with Fred Hartley & his Quintet
TB-1515-2 London, Sept. 7, 1934 Lamplight (Shelton)
GRETA KELLER, with Orch. accomp.
TB-1567-2 London, Sept. 20, 1934 I Love You Very Much, Madame (Grundland-Carr)
---Main Sources: Brian Boyd statistics; Blacker, also; date and recording location from Entertainment Discog. Lamplight appeared on English Decca F-5193, F-6783. I Love You... on Dec(E)F5217.

- L-185 LEWINE & LEWIS
Master ? Date ? I've Got It Again, Cause You Won't Play House
" " " " I Know That You Knew, I've Got A Crush On You
---Main Sources: Raymond and Rotante listing. Could not locate in ARC files.

- L-186 FRANCES MADDOX and Her PLAYBOYS -Picture label
P18181-1 Oct. 19, 1935 I'd Like To Learn A Lot (from a nice young man) (Lewis-Groom-Johnson)
P18182-1 " " " The Country Maiden (from "There's Wisdom In Women") (Grennard-Shand)
---Main Sources: Brian Boyd statistics; masters and date from ARC files.

- L-187 BERMAN AND BAUM - Piano Duet
60117A ea. Oct. 30, 1935 Jubilee Medley-Part 1 -Why Shouldn't I?, Me And Marie (Cole Porter)
60118A " " " " Jubilee Medley-Part 2 - A Picture Of Me Without You, When Love Comes Your Way (Cole Porter)
---Main Sources: RC statistics; actual label on hand, too! (see illustration).

- L-188 ETHEL WATERS
95605-1 Oct. 16, 1935 Hottentate Potentate (from "At Home Abroad") (Schwartz-Dietz)
95606-1 " " " " Thief In The Night (from "At Home Abroad") (Schwartz-Dietz)
---Main Sources: Brian Boyd statistics who also states that above is RCA Victor Pressing and Recording; JR (JazzRecords-Rust) gives date and lists accomp. by Russell Wooding and His Orchestra. JR also gives title as "Hottentat Potentate"

- L-189 BEATRICE LILLIE
60120A Oct. 31, 1935 Mother Told Me So (from "Flying Colors") (Schwartz-Dietz)
60121A " " " " Paroo (from "At Home Abroad") (Schwartz-Dietz)
---Main Sources: Brian Boyd statistics; Entertainment Discog. lists a "B" take for "Mother....". Above coupling is also included on Liberty Music Shop LP 1002, too! Yes! they had an LP series later on. Please note how close the master numbers are to Berman and Baum LMS 187. Just arrived! Bill Dean-Mytt from England has seen the above and his masters are 60 120-B and 60 121-A. Bill, could the 60 be really 60? -please check your copy again! -And Blacker joins in! His 189 also has a "B" take for 60120.

- L-190 JIMMIE RODGERS
Master ? Date ? Cellini, The Menace Of Venice
" " " " Man About Town
---Only Source: Raymond's numerical (RR181/2). Could this coupling's vital statistics (masters and date) been in a missing block of numbers from 16714 through 16750 in the ARC files? Is this Jimmy Rogers who appeared on LMS 176 & 178? Does anyone have this elusive recording?

- L-191 RAMONA and Her Grand Piano
P18545-1 Jan. 21, 1936 There's A Beat Dat's Leavin' for New York (from "Porgy and Bess") (Ira Gershwin-George Gershwin)
P18625-1 Feb. 3, 1936 Love Is A Dancing Thing (from "At Home Abroad") (Schwartz-Dietz)
---Main Sources: Brian Boyd and RC statistics; dates from ARC files.

- L-192 FAIRCHILD and CARROLL
P19061-1 Apr. 20, 1936 There's A Small Hotel and It's Got to Be Love (from "On Your Toes") (Hart-Rodgers)
P19062-1 " " " " On Your Toes and The Heart Is Quicker Than The Eye (from "On Your Toes") (Hart-Rodgers)

- Main Source: RC statistics; date from ARC files. actual label on hand. (see illustration)

- L-193 CASPER REARDON-His Harp and His Orchestra
P19094-1 Apr. 23, 1936 In A Sentimental Mood (Ellington-Mills)
P19095-1 " " " " Termented (Will Hudson)
---Main Sources: RC statistics; date from ARC files; Actual label on hand. (see illustration)

- L-194 RAMONA and Her Grand Piano
P19134-1 Apr. 28, 1936 The Heart Is Quicker Than The Eye (from "On Your Toes") (Hart-Rodgers)
P19135-1 " " " " Too Good For The Average Man (from "On Your Toes") (Hart-Rodgers)
---Main sources: Geo Blacker statistics; date from ARC files; actual label on hand. (see illustration)

- L-195 FRANCES MADDOX /Of You
P-19285- May 19, 1936 These Foolish Things Remind Me
P-19286- " " " " There's No A Real New Yorker In New York
---Main Sources: Entertainment Discog, page 436; masters and date from ARC files. Entertainment Discog. had everything listed except the LMS catalog number.

- L-196 FAIRCHILD And CARROLL and their Orch.
P19287-1 May 19, 1936 The Most Beautiful Girl In The World (from "Jumbo") (Hart-Rodgers)
P19288-1 " " " " Glad To Be Unhappy (from "On Your Toes") (Hart-Rodgers)
---Main sources: Brian Boyd statistics; date from ARC...

- L-197 TINY and his Piano
P19470-1 June 24, 1936 Just A Frowsy Little Dump (To Me It's Home) (from "Soft Boiled Ballads") (H.W. Henemann)
P19471-1 " " " " Never Hit Your Grandpa With A Shovel and Don't Put Your Foot In My Face Dear (from "Soft Boiled Ballads") (H.W. Henemann)
---Main Sources: Thank you Stanford Library for this one which was missing from Raymond's numerical in RR181/2; date from ARC files; actual label on hand. Which Tiny is this?? (see illustration)

- L-198 FAIRCHILD And CARROLL and Orch. *vocal Rae Giersdorf
P19909-1 Sept. 19, 1936 *You Better Go Now
P19910-1 " " " " *My Last Affair
---Main Sources: Geo. Blacker statistics; date from ARC

- L-199 CASPER REARDON His Harp and his Orchestra *vocal Rae Giersdorf
P19911-1 Sept. 19, 1936 Summertime /Giersdorf
P19912-2 " " " " * (If You Can't Sing It) You'll Have To Swing It
---Main Source: RC statistics; date from ARC files.

- BL-200 NAN BLACKSTONE
Master ? Date? I'm Not In The Way Of My Family
" " " " I've Got It Again
---Only Source: Raymond's numerical (RR181/2). Please note spelling of Blackstone, also spelled Blakstone on other labels. Why the BL prefix? Information definitely requested on these items (Masters especially).

- BL-201 NAN BLACKSTONE
Master ? Date? Myrtle
" " " " Stardust
---re; Source: see comments for BL 200

- BL-202 NAN BLACKSTONE
Master ? Date? I'm The Laziest Gal In Town
" " " " Isabella The Queen
---re; Source: see comments for BL 200

- L-203 FAIRCHILD And CARROLL
P20047-1 Oct. 12, 1936 You've Got Something and It's De-Lovely (from "Red, Hot And Blue") (Cole Porter)
P20048-1 " " " " Ridin' High and Red, Hot And Blue (from "Red, Hot And Blue") (Cole Porter)
---Main Sources: Brian Boyd and RC statistics; date from ARC; actual label on hand. (see illustration)

RAGGING the CLASSICS

JOHN SAM LEWIS

(cont'd from A WHISPER FROM THE PAST! Part Two
RR 185/6) JOSEPH JOACHIM

Through the Schumanns Joseph Joachim met Johannes Brahms, two years his junior, a meeting that was to have a profound effect on his career. In his younger years Joachim was a prolific composer, having written three violin concerti and several other works, but as their long-time friendship grew Joachim seemed to move away from composition and toward being a performer. Despite his years with Liszt, Joachim broke with the "music of the future" and moved into the conservative camp that revolved around Clara Schumann and Brahms.

With Joachim's aid Clara Schumann concealed the manuscript of her husband's Violin Concerto. Toward the end of his life Schumann's compositions began to show some evidence of a decline in quality, and Clara and Joachim, thinking that the Violin Concerto was unworthy of Robert Schumann, concealed the manuscript of the work in an old shoe box. For decades the Schumann Violin Concerto was thought to be lost to the world, but the manuscript was rediscovered in the 1930s.

Yelley d'Aranyi, Joachim's great niece and a noted violinist herself, turned up the manuscript. She told a delightfully daffy story about its rediscovery. According to her, Joachim appeared to her in a dream and told her where to find the manuscript. It seemed that in the next world Schumann had been bugging Joachim about the disappearance of the manuscript and the shade of Joachim was trying to set things right.

Whatever one may think of such a tale as d'Aranyi's, the subsequent history of the manuscript was fully as daffy. It had been discovered in Germany, and the Nazi government decreed that no Yüdische violinist was going to have the right of first performance. In the 1930s such a proscription rather limited the field a bit. Obviously the first performer ought to be a violinist of the first rank. Yehudi Menuhin wanted to play the work but could not. D'Aranyi herself was disbarred for the same reason. One has the impression that most non-Jewish violinists had made up their minds not to touch the concerto with a barge pole either because of the work's supposed inferiority or else as a protest of the Nazi decision. Finally the honor--if that is the word for it--of first performance devolved upon the German violinist, Georg Kulenkampff (1898-1948) who later recorded the work. Menuhin also recorded the Schumann Concerto with the New York Philharmonic under John Barbirolli, a recording that was reissued in the final set of Neuman-Marcus First Editions. The Kulenkampff recording, with the Berlin Philharmonic conducted by Hans Schmidt-Isserstedt, has also been reissued on a Telefunken two-record set, but if memory serves, I think Menuhin's recording was issued first.

The supposed inferiority of the Schumann Violin Concerto has been greatly exaggerated, I think. I confess I like the work, and though it's never achieved much popularity (I have yet to hear a live performance of it), I can't see it as much inferior to the Piano Concerto; and to me the Violin Concerto has more of a sense of structural coherency than does the Piano Concerto. The tacit assumption that all of Schumann's late works are inferior to his earlier, a notion inculcated, and exaggerated, one suspects, by Clara Schumann's teaching and Franz Liszt's remark that Schumann began as a genius and ended as a talent, still persists. Joachim, in pronouncing the concerto as a work unworthy of Schumann, had acquiesced to the opinions of Clara Schumann.

In 1869 Joseph Joachim formed the Joachim String Quartet. In the 19th Century string quartets were usually pick-up groups; the Joachim String Quartet became a permanent ensemble and thus raised standards of chamber performance to a higher level than had been possible before. Although he was not an original member of the quartet, the most famous member, other than Joachim himself, was Robert Hausmann, the cellist.

Ford Madox Ford (1873-1939) in Memories and Impressions (New York: Harper, 1911, p. 102) had left us a vivid picture of the quartet's performances in London: "There was Joachim, with the leonine, earnest head. . . . Joachim would take a glance round the hall, having his violin resting already upon a handkerchief upon his chest beneath his chin. He would make a little flourish with his bow like the conductor at an orchestra, the other three sitting silent, intent, caught up away from the world. Joachim would lay his bow upon the strings; the sounds of the opening notes of the quartet would steal into the air and, engrossed all round the orchestra, we would follow the music in the little miniature scores. . . . We should be almost as intent as the performers and we should know each other--all of the audience--almost as well. You could not doubt the excellence of the music or the fellowship; there would never be a wrong note, just as there would never be a moment's lapse in our attention."

Ford was occasionally entrusted with carrying Joachim's violin home with the performer after such concerts. Once they came upon an old blind fiddler playing a violin made from a canned meat tin. Joachim stood and listened for some time, seized the instrument, and asking Ford to remove the bow from his own violin case, proceeded to try the tin-can violin out. He then returned the tin-can instrument to its owner and gave the man a shilling. Joachim did not publicize the incident; as Ford put it, he "merely wanted to know how an instrument with a metal belly would sound if it were properly played, and, having the information, since it seemed to him to be worth a shilling, he paid a shilling for it."

Ford Madox Ford, the son of Francis Hueffer, music critic of the Times of London, was exposed to music at an early age because of his father's position. That was why, as a young man, he was able to know Joachim so intimately. Some of Ford's novels seem to reflect this early musical exposure, by the way. The character of Leonora in Ford's best known novel, The Good Soldier, appears to be based on an ironic inversion of the plot of Beethoven's only opera, Fidelio.

Joachim's sense of integrity applied to life as well as to music, if one excepts his dealings with Schumann's concerto manuscript. Gdal Saleski, a cellist in the Boston Symphony of the 1920s, wrote a book consisting of thumbnail biographies of composers and performers of Jewish origin. Saleski casts his net rather widely, taking in musicians whose Jewish origins are rather questionable (and including Ravel who was not Jewish at all), and he sometimes plays fast and loose with the facts, but at times Saleski has been the only source accessible to me to provide information about various obscure performers. The title of Gdal Saleski's book sometimes varies with the edition; the edition I have access to is titled Famous Musicians of a Wandering Race (New York: Bloch, 1927). Although Saleski may have garbled the facts, he tells the following incident that illustrates Joachim's integrity.

Joachim, like Mendelssohn, had converted to Christianity despite his Jewish origins. While serving as concertmaster at Hannover, Joachim recommended the engagement of another violinist, Jakob Grün, for the court chamber orchestra. Membership in that group qualified a musician for a pension, but Joachim was told that Grün, a Jew, could not be given what amounted to a government position. Joachim pointed out his own Jewish origin but was informed that his conversion altered the situation. Rather than have it supposed that he had converted to Christianity for monetary reasons, not as a matter of conscience, Joachim himself chose to resign.

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(to be continued)

THE COMPLETE CAPITOL DISCOGRAPHY
By D. TOBORG

The release numbers have been listed with the 78 RPM recordings first, followed by the 45s, 45 RPM Extended Play, 33 1/3 LP and foreign listings. There are some Capitol prefixes which may need some clarification. The F prefix means the release was in both 78 and 45 versions. T is the monaural LP listing. (S)T means it was released in both monaural and stereo versions. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and Gillette unverified release numbers goes.

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
(2) On Lee Gillette's list unverified by us.
(3) On Ken Nelson's and Lee Gillette's lists unverified by us.
(4) We believe this to be an alternate take.

Feb. 3, 1961 to Sept. 14, 1961

Session 9914
February 3, 1961
Hollywood, California
*Tex Ritter with Orchestra and Chorus
Conducted by Ralph Carmichael*

MASTER NUMBER	TITLE	RELEASE NUMBER
35318	Awake My Charity	Capitol (S)W 1562
35319	A Wicked World	Capitol (S)W 1562
35320	I Dreamed Of A Hillbilly Heaven	Capitol 4567 Capitol 5347 Capitol 6154 Capitol 6165 Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 Capitol (S)T 1718 Capitol (S)T 1837 Capitol (D)T 2595 Capitol X 2595 (2) Capitol T 20955 (2) Capitol ST 23103 (1) Capitol ST 23548 Capitol SKC 11241 Capitol 8X3K 11241 (3) Capitol SL 6900 (3) Capitol 8XL 6900 (2) Capitol SLD 6870 (2) Capitol 8X2L 6870 (3) Capitol SLED 6625 (3) Capitol SLER 6582 (3) Capitol SQB 91184 Capitol STBB 402 (3) Capitol SY 5178 (1) Capitol 8X2T 2379 (1) Capitol Y2T 2379 (1) Capitol Y2T 2232 (2) Capitol 8X2T 23152 Capitol ST 886 Capitol 8XT 886 Capitol 2-S/NPB-5 (1) Capitol XE KTEL 95006 Capitol DUO 112 (England) Music For Pleasure MFP 50237 (England) Capitol SC 146 5231718 (Belgium) Capitol 1M 048-81 432 (Europe) Capitol 1M 228-81 432 MFP (Europe) Capitol 1M 228-81 432(c) (Europe) Capitol MFP 1 MO48-81432 (Europe) Capitol EMI OU 2020 (OC 0540 81432) (Europe)

(The Master Number 35320 refers to the Orchestral track. Ritter did an unknown number of voice over tracks for Promotional purposes in which names of prominent Disc Jockeys were added to the list of personalities he meets in "Hillbilly Heaven". Ritter also made an updated commercial release utilizing the same Master Number. For some unknown reason in the 3 releases of the "Best of Tex Ritter" album the Monaural T 2595 and the Reel to Reel tape X 2595 the original release is utilized while in the Duophonic Stereo DT 2595 the updated version is used!)

35321	The Path Of Sorrow	Capitol (S)W 1562
35324	Let Me Freely Yield	Capitol (S)W 1562

Session 10162
June 26, 1961
Hollywood, California
Tex Ritter with Ralph Carmichael and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
36097	Crawdad Song	Unissued
36098	High Noon	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 Capitol ST 2308 (3) Capitol ST 21157 (3) Capitol ST 23085 (3) Capitol EAP 21129 Capitol SLB 6872 Capitol 8X2L 6872 Capitol SL 6879 (3) Capitol SLED 6625 (3) Capitol SLER 6582 (3) Capitol XE Capitol SLBB 8081/TVP-1013 Music For Pleasure MFP 50237 (England) Ember CW 146 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England)

Session 10214
July 24, 1961
Hollywood, California
Tex Ritter with Orchestra Conducted by Ralph Carmichael

MASTER NUMBER	TITLE	RELEASE NUMBER
36213	Have I Stayed Away Too Long	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (1) Capitol XE Music For Pleasure MFP 50237 (England)
36214	Jingle, Jangle, Jingle	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol XE Music For Pleasure MFP 50237 (England)
36215	We Live In Two Different Worlds	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol XE Music For Pleasure MFP 50237 (England)
36216	Deck Of Cards	Capitol 6018 Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol SL 6924 (3) Capitol 8X2L 6924 (1) Capitol ST 23599 (3) Capitol XE Music For Pleasure MFP 50237 (England) Ember CW 146 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England)

Session 10215
July 25, 1961
Hollywood, California
Tex Ritter with Ralph Carmichael and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
36217	There's A New Moon Over My Shoulder	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol ST 21059 (3) Capitol ST 23275 (3) Capitol SLER 6556 (3) Capitol SQBO 90985 (3) Capitol XE Music For Pleasure MFP 50237 (England)
36218	The Pledge Of Allegiance	Capitol 4753 Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol XE Music For Pleasure MFP 50237 (England)
36219	Jealous Heart	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol ST 23445 (3) Capitol XE Music For Pleasure MFP 50237 (England)

Session 10216
July 25, 1961
Hollywood, California
Tex Ritter with Ralph Carmichael and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
36221	Ol' Shorty	Capitol 4753 Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol XE Music For Pleasure MFP 50237 (England)
36222	Green Grow The Lilacs	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 Capitol SLB 6721 (3) Capitol SLER 6556 (3) Capitol XE Music For Pleasure MFP 50237 (England)
36223	Love Me Now	Capitol (S)T 1623 Capitol SM 1623 Capitol ST 8-1623 (3) Capitol STBB 23113 (3) Capitol XE Music For Pleasure MFP 50237 (England)
36224	Lonely Soldier Boy	Capitol 4644

Session 10286
September 14, 1961
Hollywood, California
Tex Ritter with Ralph Carmichael and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
36494	Strange Little Melody	Capitol 4644

And so we complete D. TOBORG's PART TWO of his TEX RITTER "CAPITOL" discographical expertise. Thank you Dick for an admirable research endeavor which was not only an erudite study of Ritter's prolific recording career - but further more an enlightening pioneering perusal of Capitol Records' system of matrices and catalog enumeration. All comments to Dick Toborg, 60-25 69th Place, Maspeth NY 11378 ++++++

In resume PART 1 (1942 through 1952) appeared in RR 163/4 - and PART 2 (1953 through 1961) was in RR 179 through 188 ++++++



(cont'd from RR 185/6)

CAPTOL **** Research (1942 to 1949 & beyond ?)
from Bill Bennett, 61 Newhaven Road,
East Burwood 3151, Victoria, Australia
--addenda, corrections, comments welcome.

PART THREE Cap 198 to 243

198	ANDY RUSSELL	MY FIRST, MY LAST, MY ONLY AND THERE YOU ARE	
199	JO STAFFORD	ON THE SUNNY SIDE OF THE STREET A FRIEND OF YOURS	276-
200	BENNY CARTER Orch.	I SURRENDER DEAR MALIBU	257- 611-
201	JACK GUTHRIE	OKLAHOMA HILLS I'M BRANDIN' MY DARLIN' WITH MY HEART	424- 425-
202	STAN KENTON Orch.	TAMPICO SOUTHERN SCANDAL	341-4 342-4
203	FREDDIE SLACK Orch.	THE GEE-CHI LOVE SONG A KISS GOODNIGHT	220- 319-
204	JERRY COLONNA	I CRIED FOR YOU BELL-BOTTOM TROUSERS	
205	COLEMAN HAWKINS Orch.	STUFFY IT'S THE TALK OF THE TOWN	576-6 596-3
206	TEX RITTER	GREEN GROW THE LILACS YOU TWO-TIMED ME ONE TIME TOO OFTEN	639-1 629-2
207	THE PIED PIPERS	LILY BELLE WE'LL BE TOGETHER AGAIN	
208	KING COLE TRIO	I'M A SHY GUY I THO'T YOU OUGHT TO KNOW	613- 654-
209	DINNING SIST, S. FARRELL	HOMESICK, THAT'S ALL LOVE LETTERS	384-3 385-3
210	CARLOS MOLINA Orch.	NOCTURNAL KOKI KOKA	648- 649-
211	BETTY HUTTON	WHAT DO YA WANNA MAKE THOSE EYES AT ME FOR ? DOIN' IT THE HARD WAY	
212	JOHNNIE JOHNSTON	AUTUMN SERENADE WAIT AND SEE	
213	JO STAFFORD	THAT'S FOR ME GEE, IT'S GOOD TO HOLD YOU	
214	PAUL WESTON Orch.	HOW DEEP IS THE OCEAN ? IT MIGHT AS WELL BE SPRING	712- 738-
215	COOTIE WILLIAMS Orch.	HOUSE OF JOY EVERYTHING BUT YOU	678-2 681-1
216	WESLEY TUTTLE	WITH TEARS IN MY EYES TOO LITTLE, TOO LATE	
217	JOHNNY MERCER	DE CAMPTOWN RACES SURPRISE PARTY	485-3 753-3
218	PEGGY LEE	WAITIN' FOR THE TRAIN TO COME IN I'M GLAD I WAITED FOR YOU	739- 740-
219	STAN KENTON Orch.	IT'S BEEN A LONG, LONG TIME DON'T LET ME DREAM	691- 692-
220	BETTY HUTTON	DOCTOR, LAWYER, INDIAN CHIEF A SQUARE IN THE SOCIAL CIRCLE	
221	ANDY RUSSELL	I CAN'T BEGIN TO TELL YOU LOVE ME	
222	MARTHA TILTON	THE LAST TIME I SAW YOU WHAT A DEAL	
223	TEX RITTER	YOU WILL HAVE TO PAY CHRISTMAS CAROLS BY THE OLD CORRAL	302-4 743-4
224	KING COLE TRIO	COME TO BABY, DO THE FRIM FRAM SAUCE	766-3 767-3
225	THE PIED PIPERS	AREN'T YOU GLAD YOU'RE YOU ? IN THE MIDDLE OF MAY	
226	ELLA MAE MORSE	RIP VAN WINKLE BUZZ ME	755-2 756-2
227	JO STAFFORD	SYMPHONY DAY BY DAY	797-2 798-2
228	JOHNNIE JOHNSTON	AS LONG AS I LIVE ONE MORE DREAM	
229	STAN KENTON Orch.	JUST A-SETTIN' AND A-ROCKIN' ARTISTRY JUMPS	777-2 778-3
230	JOHNNY MERCER	IF I KNEW THEN PERSONALITY	759-2 761-3
231	BOBBY SHERWOOD Orch.	SNAP YOUR FINGERS COTTONTAIL	794-4 795-4
232	SKIP FARRELL	YOU CAN CRY ON SOMEBODY ELSE'S SHOULDER I WISH I COULD TELL YOU	
233	WESLEY TUTTLE	DETOUR I WISH I HAD NEVER SEEN SUNSHINE	871- 872-
234	ANDY RUSSELL	WITHOUT YOU IF I HAD A WISHING RING	
235	STAN KENTON Orch.	SHOO-FLY-PIE AND APPLE PAN DOWDY I BEEN DOWN IN TEXAS	884-5 885-1
236	PEGGY LEE	I CAN SEE IT YOUR WAY I DON'T KNOW ENOUGH ABOUT YOU	886-3 887-2
237	COOTIE WILLIAMS Orch.	JUICE-HEAD BABY SALT LAKE CITY BOUNCE	664- 665-
238	JO STAFFORD	YOU MAY NOT LOVE ME I DIDN'T MEAN A WORD I SAID	
239	KING COLE TRIO	SWEET GEORGIA BROWN BETTER TO BE BY YOURSELF	653-2 765-3
240	MARGARET WHITING	ALL THROUGH THE DAY IN LOVE IN VAIN	
241	DINNING SISTERS	WAVE TO ME MY LADY DO YOU LOVE ME ?	888-2 889-4
242	WALLY FOWLER	JUST THIRTEEN STEPS AWAY YOU CAN'T CONCEAL A BROKEN HEART	
243	THE PIED PIPERS	MADAME BUTTERBALL IN THE MOON MIST	895-3

(to be continued)

COMING: Berliner correspondence, Edith Piaf discog., Mercury 5000 listing, Climax label research, Luckey Roberts collage, Joe Davis history and photocams, R&B and Blues label listings incl. Sue, early 30s Crown, etc. - and many fascinating Filing In Discographical letters.

PART 8 as told to DAVID GRIFFITHS (cont'd from RR 185/6)

(continued - the correspondence of)

CLYDE BERNHARDT

The late Hayes Alvis asked me to play some jobs with his Pioneers of Jazz. I played my first two jobs with Hayes Alvis & His Pioneers of Jazz. First job March 17th in Worcester, Massachusetts. The second job was March 18th for the Connecticut Traditional Jazz Concert.

Hayes Alvis had six pieces in his Pioneers of Jazz. Hayes Alvis, leader; Jimmy Evans, piano; Wilbur Kirk, drums and featured; Herb Hall, clarinet; Doc Cheatham, trumpet; Clyde Bernhardt, trombone & vocals & Blues songs. Hayes Alvis called me to ask me if I would play on another job for him - February 17th in New Hampshire. That was around Christmas time 1972. He died in his sleep two days later.

Doctor Albert A. Vollmer DDS had invited me to come to one of his parties, August 14th 1972, in his fine mansion home in Larchmont, N.Y. He had heard me play on lots of recordings, and also in person in his home when I played the August 14th party.

Doctor Vollmer called me on the phone and asked me if I would be the band leader for the February 17th, 1973 job I was supposed to have had with the late Hayes Alvis whose death the Doctor told me about. It was a shock to me to hear that Hayes had passed so soon after talking to me on the phone to play with him on the Feb. 17th, 1973 job.

I told Doctor Vollmer that I didn't want to accept the job being the leader on the job. He asked me if I would play on the job with the other musicians that he had picked to play on the job. I told Doctor Vollmer that I would play trombone & Sing the Blues on the job, if that would be what he wanted me to do. I played the job.

On March 4, 1973 Doctor Vollmer and his wife "Dot", a very fine hostess, had another BIG BASH! (Party) in their home. I was invited to come to the party. Preston Jackson, Ike Robinson, Bill Oldham, Bass Tuba player from Chicago, Illinois, Tommy Benford, Happy Caldwell, Gene Mikel, George James, And some more musicians from Chicago, was there.

After all the people had played their thing and were tired, Doctor Vollmer asked me to play and sing some Blues. That was the day that the CLYDE BERNHARDT & HIS HARLEM BLUES AND JAZZ BAND was born! It seemed like everybody liked what I was trying to play and sing. I got very big after each number that I sang and played that day.

I had asked Doc Vollmer, could I bring the late Jay Cole and his famous brother, Cozy Cole, with me to the party. He said by all means bring Jay Cole and Cozy, and both of their wives with me to the party. I was playing three nights some weeks with a white group at the time in New Jersey and Jay Cole was playing piano with the group.

Doc Vollmer asked me to be the leader of the new-born group. I told him I would be if he would attend to all business affairs, call the musicians to rehearsals and do the paying off to all the musicians. He agreed that he would be the business manager of the band if I would be the leader.

We made our first record sessions for Doc Vollmer, November 10th, November 20th, 1973 - and Sent 11th and 16th, 1975. I toured in Europe with "Barry Martyn & His Night in New Orleans" in May 1975. Made another tour with the "A Night in New Orleans" in May 1976. I made a tour with the Harlem Blues & Jazz Band - September 16 to October 7th, 1976.

Clyde Bernhardt & His "Harlem Blues & Jazz Band made another tour in Europe in May 1977 for two weeks in Belgium, Holland, West Germany. I played on the "Solo" tour in Europe as a single act featured with the "New Orleans Train Jazz Band in Belgium from November 3rd until November 21st, 1977.

Clyde Bernhardt & His Harlem Blues & Jazz Band made another tour in Belgium, West Germany, Switzerland from May 11th until June 4th 1978. This brings up the important jobs that Clyde Bernhardt had played up till this time.

HERE IS SOME OF MY EARLY LIFE BACK IN 1922 after I started to take lessons to play my trombone. I left Harrisburg, Pa. in August 1922, and went to Ellwood City, Pa. near Pittsburgh to visit some of my people who lived in Pittsburgh and Ellwood City for one week.

I went from there to Columbus Ohio to stay with some of my people there. After being there for two weeks and starting to working in the "Buck Eye" Steel Casting Company, I started to take trombone lessons from a very nice man, Mr. Albert Jones, who worked in the day as a postal service mail carrier. Mr. Jones and his wife Martha liked me very much.

Mr. Albert Jones was the leader of a young Brass Band with all young musicians. He was a very good help to me in learning. But after I started to go to dances and hear some good jazzbands I didn't practice my music, and study as much as I should study my trombone.

Lloyd Scott & His Scotts Syncopaters, Cecil Scott, Clarinet & Leader. They really had a very hot good jazz band. Then there was the Syco's Claude Jones was playing trombone with them. Then Lois Deppe, would come from Pittsburgh, Pa. To play each week.

Vance Dixon, clarinet, Earl Hines, featured on the piano, Thornton Brown featured on the trumpet. They had a very, very good band. I left Columbus, Ohio, to stay in Pittsburgh, Pa. The first of June 1923. I stayed in Pittsburgh, Pa. Till July 4th 1923 I went to Ellwood City, Pa. 38 miles West of Pittsburgh, Pa.

Because I got very, very disgusted, and heart broken, after I went to the Grand Theatre, on State street, in Columbus, Ohio, to hear the Great Mamie Smith & Her Jazz Hounds. I was told that they didn't sell tickets to any colored people to see the show. I didn't get to see Mamie Smith and hear her famous jazz hounds.

After that happened I wanted to leave Columbus, Ohio. They would give the colored people very good jobs working in the day, but they would not let the colored people go in some of the theatres, there in 1922 and 1923, while I was living there. It was better in Harrisburg, Pa. And Pittsburgh, Pa. The colored people went to all the white theatres.

I went to stay with one of my uncle & Aunt, and their family in Ellwood City, Pa. Near Pittsburgh, Pa. From July 4th 1923, till June 1924 I would go to the shows in Pittsburgh, Pa. two & three times each week. It was only 38 miles by train, less than one hour traveling.

Pittsburgh, had three good colored theatres, that had all of best of colored entertainers, and leading colored T.O.B.A. Shows playing in Elmore theatre, Lincoln theatre, Star Theatre. And big shows down town.

(to be continued)

THE AMERICAN DANCE BAND DISCOGRAPHY

1917-1942

VOLUME 2

ARTHUR LANGE TO BOB ZURKE

BRIAN RUST

CORRECTIONS AND ADDITIONS TO

BILL FRASE

1957 Drew Ave. S.
Minneapolis Mn
55416

STEVE ABRAMS

Box 666
Larkspur Calif.
94939

(continued from 185/186)

CORRECTIONS and ADDITIONS to BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

- P. 1055 Mx 7649 take 5, add Bwy 1131 as SL, Or 1097 as Lou Connor
Mx 2764 take B
To Mx 7697-1 add Or 1124 as Lou Connor, Chg 561 pseudo, unk, Bwy 1135 & Aero 114 both as Earl Randolph's O. with -w"Ted Wallace"
Mx 7698 take 3, add Or 1133 as Lou Connor, New Phonic 1238 as Manhattan Musicians, EBW 4847 as The Plaza Band, Chg 806 as Challenge D.O., & Cq 7100.
To Mx 7699-1 add Or 1126 as Lou Connor, Bwy 1135 as Earl Randolph's O. with -w"Ted Wallace", Chg 809 as Midnight Ramblers, EBW 4846 as The Plaza Band
- P. 1056 To Mx 7729-2 add Or 1125 as Miami Soc. O., Bwy 1145 & Aero 117 both as The Badgers with vocalist as "Harry Woods".
To Mx 7730-2 add Bwy 1145 as The Badgers with vocalist as "Harry Woods"
To Mx 7731 add Bwy 1146 as The Badgers with vocalist as "Harry Woods"
To Mx 2847-A add Electron 5083 as Frank Doyle Marigold O.
Mx 2848-A -wSL
To Mx 7759 add Bwy 1150 as The Badgers with -w"Budd Rogers", some issues use control # 1378-1
To Mx 7761 add take 3, add Or 1154 as Miami Soc. O., Bwy 1150 as The Badgers with -w"Budd Rogers"
"One More Night" is Mx 2869-B, -wSL
Mx 2886 take A, -wIK
To Mx 2887 add take A. Correct issue is Ro 625
Feb. 15, 1928 session "Noel Taylor" is IK
- P. 1057 Mx 400094-A -wSL
Mx 2897-A correct issue Ro 609
Mx 2898 correct issue Ro 636
To Mx 7811 add Bwy 1156 as The Badgers with -w"Harry Woods"(SL)
Mxs 7811/2/3 all -wSL? [as The Badgers]
To Mx 7812 add Bwy 1160 with -w"Harold Noble", Or 1174 as Miami Soc. O.
To Mx 7813 add Bwy 1156 as The Badgers -w"Harry Woods" & Or 1180 as Miami Soc. O.
Delete Mx 2921. This is incorrectly listed as Mx 2931 on P. 747. It is Bob Haring, should be Mx 2921-B and title is a combination of the two listed "(Does She Do Do Do What She Shouldn't DO?) Maybe Yes -Maybe No List as such on P. 747.
Mx 2954 take A, correct issue Ro 624
Mx 2955-B correct issue Ro 617
Mx 7875 take 3, add Or 1210 as Miami Soc. O., Bwy 1163 as The Badgers with -w"Ray Wynn", Dom 21421.
To Mx 7876 add Or 1203 as Miami Soc. O., Bwy 1171 with -w"Harold Noble"
To Mx 7877-3 add Bwy 1163 as The Badgers with -w"Ray Wynn".
- P. 1058 To Mx 3054-A add Dn A-21
Mx 7938 is also listed on P. 1060 as a remake session with take 5. Delete from P. 1060 as this is a Lou Gold remake (See P. 612). Bwy 1170 as The Badgers -w"Harold Noble" is either from the remake session or from this original session, but it is not known which at this time.
To Mx 7937-2 add Bwy 1170 as The Badgers -w"Harold Noble", EBW 4865 as Murray's Melody Makers.
Mx 7939 is take 2 on Or 1235 as Miami Soc. O.
Mx 3110 take A This plays 3" shorter than Mx 108162 so one must be dub.
Mx 3112-A correct issue Ro 653
Mxs 400673/4/5 all -wIK
- P. 1059 To Mx 7993-3 add Bwy 1180 as The Badgers -w"Ray Wynn"
To Mx 7994 add Bwy 1176 as The Badgers -w"RW", add take 1 on Or 1256 Oriole D.O.
To Mx 7995 add Bwy 1176 as The Badgers -w"RW", Or 1258 as Yankee Ten O.
To Mx 3166-A add Dn A-33, Imp 1911 as Adrian Schubert.
Mx 3186 has -wSL, correct issue Ro 675
Mx 3187-A -wSL
Mx 3188 also listed on P. 706 under George Hall who gets artist credit on Ro 673. Which is correct? Add also Electron 5083 as Frank Doyle & His Marigold O.
To Mx 400776 add take A (on Par R-214)
To Mx 3195 add take C
Mx 3196 take 1
- P. 1060 To Mx 400820 add take A (on Par R-217)
To Mx 3224-A add Dn A-3
Mx 108244-3 equivalent to Mx 3270-3 on Cam 8290 & Ro 713
Mx 8063 -wSL as "Harold Noble" on Bwy
Mx 8064-2 has control # 1644-2 some issues, -wSL as "Ralph Haines" on Ban and as "Harold Noble" on Bwy, add Or 1284 as Miami Soc. O., New Phonic 1248 as Carl Henry O., and Chg 681
To Mx 8065 add Or 1283 as Miami Soc. O., and Chg 532.
Mx 8102-3 -wIK, add Bwy 1196 as The Badgers -w"Ray Wynn", Jewel 5365 as Miami Soc. O., Or 1316, Cq 7109, Imp 2008, Kalliope K1140
To Mx 8103 add Bwy 1196 as The Badgers, -w"RW"
Mx 401055-B has -w3
Delete Mx 7938-5. This is Lou Gold P. 612.
- P. 1061 Change note at top to read "William Smith is a pseudonym for Scrappy Lambert". SL vocal all sides Sept. 10 session.
Mx 3337 take C
Mx 3355 take A
Mx 3371 take A
"Beggars Or Life" is Mx 3391 also listed P. 296 under Dick Cherwin.
Delete there and add additional issues here.
Mx 3400 correct issue is Cam 8348
To Mx 108427 add equivalent Mx 3401-C on Cam 8351, Ro 774, Lin 2999
- P. 1062 Mx 3448 take C
"Where Is The Song Of Songs For Me?" is Mx 3447-A
Mx 3500 take B
Add Mx 3470-A "Heart Of Mine" on Cam 9009, Ro 813
Mx 8322-3, -w"Cookie-The California Sunshine Girl", add Or 1399 as Oriole D.O.
To Mx 8323 add Or 1394 as Oriole D.O., Cq 7209 as John Vincent's Calif.
- P. 1063 Dec. 19, 1928 session "William Smith" is again Scrappy Lambert
To Mx 3537 add take C
"Gypsy" is Mx 3549-A
Mx 8421-3 has -wArthur Fields, not IK, add Bwy 1241 as Harry's Melody Men, Emb 8009 as Chicago Red Heads, EBW 4899 & 4961 as Murray's Melody Makers.
To Mx 8422 add take 3, Or 1449 as Ted Wallace, Bwy 1238 as Earl Randolph
To Mx 8423 add take 1 on Or 1446 & on Bwy 1243 as The Badgers with vocalist as "Ray Wynn".
Mx 3610 take B
- P. 1064. Mx 3596 take A
Jan 21, 1929 session vocalist is IK, not JK.
To Mx 8480 add Bwy 1253 as The Badgers with -w"Ray Wynn", Jewel 5511 as Ted White's Collegians, Cq 7245 as John Vincent's Californians, & Or 1477
To Mx 8481-1 add add Bwy 1250 as The Badgers -w"RW", Or 1475 as Ted White's Collegians, & Cq 7246 as Montmartre O.
Mx 3633 take B
"I'll Never Ask For More" is Mx 3634-B
- P. 1065 Add Mx 147947-3 "You Were Meant For Me" -wJack Hart Har 845
Mx 147948-3 "Broadway Melody" -wJH
Mx 108658 equivalent to Mx 3656-2 (or 3656-B depending on pressing) and issued on Cam 9086 and Ro 888 as Vincent Richards.
To Mx 3686 add take B
March 6, 1929 session all 3 Mxs -wScrappy Lambert, even the "Jack Blue" one!
To Mx 8593-3 add Or 1513 as Oriole D.O., Bwy 1261 as The Badgers with vocalist as "Roland Lance"
To Mx 8594 add Bwy 1263 as The Badgers -w"RL"
To Mx 8595 add take 1 on Bwy 1272 as The Badgers, -w"RL"
- P. 1066 Mx 3717 take A
Mx 108683 equivalent to Mx 3697-A on Cam 9094 as Paul Mills & His Merry Makers.
To Mx 401735-B add Ar 4400 as Ariel D.O.
To Mx 8635-2 add Ban 6354; Or 1540 as Ted White's Collegians; Bwy 1267 as The Badgers; Cr 81086 as Rendez-vous D.O.; EBW 4919 as Murray's Melody Makers; EBR 1224 as The Blue Jays; Emb 8060 as Ambassadors D.O.; Imp 2128.
To Mx 8636-2 add Dom 4320; Or 1548; Bwy 1270 as The Badgers -w"Ray Wynn"; Re 8765; Emb 8000 as Hollywood D.O.; EBW 4919 as Murray's Melody Makers.
To Mx 8637-2 add Ban 6358; Re 8765; EBR 1224 as The Blue Jays; Bwy 1267 as The Badgers; Cr 81085 as Jimmie Pollack's O.; Win 511
Mxs 108723/ 3773 may be the same as Mx 8668 by Harry Reser. The title, with Scrappy Lambert vocal, appears on Chg 935 as University Boys with control # 2178-1. I did not have any other copies to compare it with when this copy was in my possession. It seems likely that it is Reser rather than Lanin, as other sides listed have -wIK.
Mx 108716 equivalent to Mx 3804- on Cam 9143 as Varsity 8.
- P. 1067 Mxs 108734/5 also listed on P. 1258 under Mills. Which is correct?
Mx 3769 take 1
To Mx 108753-1 add Dn A-154
To Mx 3795 add Dn A-164 "WS" is Scrappy Lambert.
To Mx 8715 add takes 1&2, -wScrappy Lambert as "Roland Lance" some iss.; and add Emb 8021 as SL; Win 501 as SL; Or 1574 as Miami Soc. O.; Bwy 1274 as The Badgers -w"RL"; Savoy 1003 as Savoy Dixie Entertainers.
Mx 8716-3 -wScrappy Lambert, add Win 540; Cq 7355 as John Vincent's Californians; Bwy 1274 as The Badgers -w"RL"
To Mx 8717-3 add -wScrappy Lambert; Bwy 1278 as The Badgers -w"RL"; Or 1573 as Miami Soc.O.; EBW 4937 as The Blue Jays; Cq 7357 as John Vincent's Californians; Emb 8027 as Broadway Syncopators.
- P. 1068 Mx 3837 take 1
Mx 3839 take A Mx 3865 take A, -wScrappy Lambert
(You Can't Take Away) The Things That Were Made For Love is Mx 3796-A
Mx 108809 equivalent to Mx 3939-A on Cam 9211, Ro 1013
- P. 1069 Mx 108819-1 -w"WS" is Scrappy Lambert. This Mx equivalent to Mx 8949- on Re 8846 as Hollywood D.O.; Ban 6498; Dom 4402; and Bwy 1312 as The Badgers -w"Harold Noble"
Mx 148623 take 1, -wIK as "Robert Wood"
Mx 3881 -wSid Garry, add EBW 4936 as Hollywood D.O.
Mx 3891 take B
Mx 3893 take A (or 1, some issues), -wSid Garry
To Mx 8791 add Bwy 1289 as The Badgers -w"Roland Lance", Correct Regal issue is 8844
- P. 1069 To Mx 8792-1 add Bwy 1285 as The Badgers, Or 1604 as Miami Soc. O., & Je 5652
To Mx 8790 add Or 1609 as Miami Soc. O.
Mx 3923 take A&B, This Mx equivalent to Mx 9095-2 on Bwy 1329 as The Badgers -w"Roland Lance", Or 1752 as Majestic D.O., Ban 6566
Mx 148676 take 1, add SR 1080-P as The Capitoliens
Mx 148677 take 2
- P. 1070 To Mx 8853 add Bwy 1298 as The Badgers -w"Roland Lance", Emb 8073 as Embassy D.B.
To Mx 8854 add Bwy 1297 as The Badgers -w"Roland Lance", EBW 530, Or 1635, Ro 1066.
To Mx 8855 add Bwy 1298 as The Badgers -w"Roland Lance", EBW 530
Delete Mx 8724. It is Dixie Marimba Players, P. 413
Mx 108855-3 Scrappy Lambert pseudonymed "William Smith" on Per
Mx 3941 take A
Mx 108874-3 equivalent to Mx 8966- , add Or 1684 -w"Larry Holton", Ban 6502, Re 8846 all three as Hollywood D.O., & Apex 41019
To Mx 3965 add Chg 815 as Jewel D.O. with control # 2389-3
Delete Mx 8829. It is Smith Ballew, P. 92.

(to be continued)

DIGGIN' THE
GROOVES
BOB DAVENPORT

The Sept. release from RCA brings forth two new Bluebirds, and a continuation of the "Complete Artie Shaw" series. AXM205579 is Vol. VI (1942-1945), while AXM2-5580 is Vol. VII (1939-1945), the latter being a "Retrospective" issue in the series, and perhaps the last? I can tell you very little about these except the pertinent info given above since as of this writing my review copies have not arrived.

A fascinating item received recently on the Broadway label (P.O. Box 244, Milford, Michigan 48042). It's #BL-108 and is titled "Joe Tarto, Titan of the Tuba". At times it's easy to be overly magnanimous in describing artists, the title here is no idle boats. Joe was the VERY BEST in his field. All titles feature Joe with various groups, and one of the very best is "Hittin' the Ceiling" with Nat Shilkret. There are also a couple of private recordings he made with Mike Mesiello, Tommy & Jimmy Dorsey, Carl Kröss, Will Osborne, Bunny Berigan, Mannie Klein, Charlie Butterfield and Joe Venuti that are a gas! You've gotta hear this one!

Now some items from Sunbeam (13821 Calvert St., Van Nuys, Ca 91401), and the first two we'll look at are on their Sountrak label. STK-115 is a 2-LP set from the soundtrack of "Till the Clouds Roll By", a super big musical featuring Judy Garland, June Allyson, Dinah Shore, Frank Sinatra, Lena Horne, Van Johnson, Virginia O'Brien, Kathryn Grayson, Tony Martin, Lucille Bremer, etc. Super nos talgia from the Golden Age of Hollywood Musicals. -- STK-116 is the soundtrack from "The Barkleys of Broadway", and while I may be wrong, I think this was Ginger and Fred's last movie together. Not one of their best, but I liked it.

Next is Sunbeam SB-231, "Eddie Condon 1946 Jazz Concert" with TD as guest, and "All-Star Jazz Session" with Yank, Muggsy and Sid Bechet. As an added bonus there's a vocal by Lee Wiley.

Finally, there is Sunbeam P-511, which covers a 1932034 period by that "Persoanlity Girl", Annette Hanshaw. One of the more unique voices of her time, Annette was BIG in her day, although strangely she never cared much for stardom and retired in 1938.

For you lovers of the contemporary jazz sound, there are two new releases from Progressive (P.O. Box 500, Tifton, Ga 31794). 7034 is "Sonny Stitt Meets Sadik Hakim", and it's a happy first-time marriage of the horn of Sonny and the piano of Sadik (Argonne Thornton).

"Funky Butt" is the fascinating title of 7054 featuring the big tenor sax sound of Arnett Cobb, along with Derek Smith (piano), Ronnie Bedford (drums) and Ray Drummond (bass). It's progressive jazz at its best!

Nostalgia Lane (200 West 57th St., New York, N.Y. 10019) has a great new album, NLR 1025 called "Greatest Radio Commercials", which is just great nostalgia from the Golden Age of Radio. I got my copy from Nostalgia Book Club (P.O. Box 10657, Des Moines, Iowa 50336) in conjunction with their July book release of "Radio Years" by Vincent Terrace. Put it on the old turntable some winter night, turn down the lights, and drift back to those wonderful radio memories of yester year. You'll be glad you turned off the tube!

Fall has arrived and I'm anxiously awaiting the 15 LP release from Hindsight, but as of this writing I have nothing firmed

up from the Hindsight people as to just exactly when it'll be coming. I am certain from what Wally Heider has told me that it'll be worth waiting for, and will report the release in full to my readers just as soon as I receive it, hopefully by next issue of RR.

I've also had word from Alan Roberts of Sunbeam and Frank Donovan of Golden Era that some items would be along shortly, and these will be reviewed (again hopefully) in the next issue of RR. Most of these fellows have given me advanced info on their releases, but prefer that I not report on it until they give me the go ahead. I might add that also overdue is a new release from Joyce, that also must await the next issue. -- If all goes well there should be a plethora of reissues to tell you about then, so don't miss it!

Information on my custom taping service can be had by writing to me at 221 Prune Tree Dr., Healdsburg, Ca 95448, as well as your comments (always appreciated) and your questions. But, please, a S.A.S.E?

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LP 2001--VICTORIA SPIVEY'S RECORDED
LEGACY OF THE BLUES (1927-1937): Victoria
Spivey, vocal with King Oliver, Louis Armstrong, Lee
Collins, Red Allen, Sidney De Paris, J.C. Higginbotham,
Clarence Williams, Georgia Tom, Porter Granger, Luis
Russell, Lonnie Johnson, Tampa Red, Garvin Bushell,
Arnett Nelson, Papa Foster, Zutty Singleton etc. etc.
*Detroit Moan/Arkansas Road Blues/How Do You
Do It That Way/Don't Trust Nobody Blues/Dreaming
Of You/The Alligator Pond Went Dry/TB's Got Me/
Telephoning The Blues/New Black Snake Blues/Organ
Grinder Blues/Murder In The First Degree/Dreaming
Of You/Give It To Him/I Can't Last Long/I'll Never
Fall In Love Again*

LP 1001--BASKET OF BLUES--Lucille Hegamin, Hannah
Sylvester, Victoria Spivey (three first ladies of the Blues
in today's spectrum) with Buddy Tate, Eddie Barefield,
Dick Vance, etc. *Swingin' Away/A Basket Of Blues/
Number 12/My Debs/Mr. Cab/He May Be Your Man/
Got The Best Of Me/Brown Skin/Big Black Limousine/
Blues For Robert Calvin/Slimy Serpent/Hey Big Texas*

LP 1002--VICTORIA AND HER BLUES (12 tone poems
set to the Blues): Victoria Spivey, vocal - piano - organ -
ukelele with Eddie Barefield, alto sax and clarinet; Pat
Wilson, drums. *Grant Spivey/When I Was 7/Talk
About Moanin'/Mr. Daddy/So Long Buddy/From Broad-
way To 7th Avenue/Brooklyn Bridges/Thirty Years/Cool
Papa/New York Moan/New York Tombs/Buddy Tate.*

LP 1003--CHICAGO BLUES (A Chicago Blues Party):
with Big Willie Dixon, Sunnyland Slim, John Henry
Barbee, Homesick James, St. Louis Jimmy, Washboard
Sam, Koko Taylor and Evans Spencer. *Won't Do
That No More / Early In The Morning / Goody Goody,
Weak Brain! Narrow Mind! Can't Hold Out/What Kind
Of Man Is This?/Queen's Rock/No Pickin' No Pullin'/
Drinking/Going Down Slow/Whicha Way To Go/
So Long!*

LP 1004--THREE KINGS AND THE QUEEN (Individual-
ism, Artistry and Longevity): Roosevelt Sykes, Big
Joe Williams with Bob Dylan, Lonnie Johnson and
Victoria Spivey.
*This Is A New World/Mr. Johnson's Guitar Talks/
Sittin' On Top Of The World/All You Men/Lake
Charles Stomp/Strange Old Blues/Stick By Me Baby/
Turpentine/Let's Play Mommy and Daddy/Wichita/
Brown Skin/Stop Talking/No Partnership Woman/
Blues For Robert Calvin No. 2/Four Shots Of Gin/
Thirteen Hours*

LP 1005--MISSISSIPPI DELTA BLUES OF MR.
SHORTSTUFF (Discovery of Big Joe Williams)
with Big Joe Williams.
*I Want To Love/Morhin'/Didn't Know Right
From Wrong/Cotton Pickin'/Old Grey Mule/What
Makes A Broke Man Sleep So Sound/I Want A Little
Bit/Great Big Legs/If You Can't Fly A Plane/Don't
Want/No Special Woman/Toledo To Buffalo*

LP 1006--THE QUEEN AND HER KNIGHTS (The
tops in Blues Royalty): Memphis Slim, Little Brother
Montgomery, Lonnie Johnson and Victoria Spivey
with Sonny Greer.
*Now He's Gone/Black Snake Blues/Just A Rank
Stud/Somebody's Got To Go/1965"/TB Blues/
Every Dog Has His Day/West Texas Blues/Dig Me/
My Baby Isn't Here/We Both Got To Die/I'm A
Tigeress.

LP 1008--THE BLUESMEN OF THE MUDDY WATERS
SSony Parker, Delsey McKay, Benny Jefferson,
CHICAGO BLUES BAND: Otis Spann, vocal, piano and
organ; Luther Johnson, vocal and guitar; George
*Harmonica Smith, vocal and harmonica; Victoria
Spivey, vocal; Sammy Lawhorn, guitar; "Main Stream"
guitar and Francis Clay, drums.

*Chicago Slide/Creeping Snake/Lookout Victoria/
You Done Lost Your Good Thing Now/Take Webster's
Word For It/Theme/Ain't Nobody's Business/Born In
Georgia/Trouble Hurts/Watermelon Man/Old Ugly Man
Like Me/Gave It All To Me.*

LP 1009--ENCORE FOR THE CHICAGO BLUES:
Muddy Waters Blues, Men, Harvey Hill, Koko Taylor,
Memphis Slim, Babe Stovall, Big Joe Williams, Olive
Brown, J.B. Lenoir, Washboard Sam, Victoria Spivey,
Willie Dixon, John Hammond, John Henry Barbee,
Viola Wells, Homesick James and Roosevelt Sykes.
*Yes Sir! Boss/I Feel So Good/I'm Looking For A
Man/Chicago To Paris/My Brown Is A Mistreater/
Move Your Hand/Woman's Lament/Korea Blues/
Chicago Rock/TB Blues/Brooklyn Going To Be My
Home/Squeeze My Lemon/Six Week Old Blues/See
See Rider/Somebody's Been Talkin'/Dirty Mother
Fuyer *

LP 1010--THE BLUESMEN OF THE MUDDY
WATERS CHICAGO BLUES BAND (VOLUME TWO):
Otis Spann, vocal, piano and organ; Luther Johnson,
vocal and guitar; James Madison, vocal and guitar;
Sammy Lawhorn, vocal and guitar; Lawrence Wimberly
vocal and guitar bass; Paul Oscher, harmonica; S.P.
Leary and Willie Smith, drums; Lucille Spann and
Victoria Spivey, vocals.

*Blues Trot/Diving Mama/Been Hurt/Last Night/
Blues For Spivey/Wonder Why/Funky Broadway/
Mother And Son/How Much More/She's My Baby*

LP 1011--ALL STAR BLUES WORLD: Smokey
Hogg & his Washboard Trio; Roosevelt Sykes
Koochie Men; Willie Dixon & his Chicago Blues
All Stars featuring Sunnyland Slim, Johnny Shines
and Cryin' Marie Dixon.
*Smokey's West Texas/Laura So Sweet/My Baby
Left Me/Doctor Of The Washboard/Bells Are Toning/
Fat Daddy Jump/Dresser Drawers/I'm Leaving/Black
Gal/Koochie Woogie Man/Down In The 'Bass-ment'/
Blues Drove Me Out Of My Mind/Three O'Clock In
The Morning/Lonesome Bedroom Blues*

LP 1012--SPIVEY'S BLUES PARADE featuring
Sonny Boy Williamson, Sippie Wallace, Lonnie
Johnson/Caroline Rose/Shakey Horton, Nita
Washington, Washboard Bill, Pat Blackman, Little
Sonny Parker, Delsey McKay, Benny Jefferson,
and Victoria Spivey, Sugar Blue, Billy Mitchell, Papa
Comb and Uke Mama, Blues Paraders Orch.

*Overture Rouser/Life Is A Feeling/Get Yourself
Another Monkey/Sugar Really Has The Blues/I'm A
Mighty Tight Woman/My Mama and My Papa/Inter-
mission Taste/Jet/Wine Drinkin' Man/Black Snake
Swinger/ Rich Man Blues/Love Is Got Me Down/Just
Deserts/Struggle Buggy Blues/Lonnie's Traveling
Light*

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SAMUEL B. CHARTERS
and
LEONARD KUNSTADT

JAZZ
|||||

A History of
the New York Scene

New Foreword by
SAMUEL B. CHARTERS

DA CAPO PRESS • NEW YORK • 1981

Yes! Folks! It's out again after quite an hiatus. When Doubleday put out the original hard cover edition in 1962, it went very fast, right down to the very last copy on the Garden City N+Y+ plant shelves! Why Doubleday never went ahead with a paper back is beyond me - but a paper back did come out in Brazil if you read Portuguese(smiles!). The original is now very rare and I have had so many requests which unfortunately I could not honor. But now we have the DaCapo reprint, a new foreword by Sam and a few corrections and addenda by yours' truly(cheers!). The price is high for this hard cover edition. They didn't print too many. They want \$30.00 for it now(wow!). It went up over a buck while I was composing this announcement. If you would like me to get it for you send me a remittance. DaCapo tells me that the soft cover edition is being planned for 1983 sometime, but the way inflation is going, who knows what it may cost!

PS... The book is still up-to-date, research-wise, after 2-decades. It sold out so fast that few of the later authors had the opportunity to get it and "borrow" (hooray!). I specifically take pride in the Joplin, Creole Band and Blues chapters - and of course those press reports about Bix's and Duke's earliest gigs in New York are some scoops. There's so much more that will really tickle your "research" bone. I handed Sam piles and piles of statistics and twice as many ideas that would have felled the heartiest, but not Sam! With demoniac zeal he took on the task and succeeded.

FROM

RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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